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JUNE 16 - 22, 2010 THE SAN FRANCISCO BAY GUARDIAN INDEPENDENT, LOCALLY-OWNED SFBG.COM VOL. 44, NO. 37 FREE

TOO MUCH TRASH



A pair of big companies are fighting bitterly for the lucrative contract to dump SF's garbage — somewhere far out of town. But why are we still generating 1,800 tons of the stuff every day?

By Sarah Phelan P14

GUARDIAN PHOTO OF ALTAMONT LANDFILL BY LUKE THOMAS

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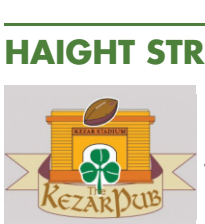
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7:00AM	Slovenia - USA
11:30AM	England - Algeria

June 19

4:30AM	Holland - Japan
7:00AM	Ghana - Australia
11:30AM	Cameroon - Denmark

June 20

4:30AM	Slovakia - Paraguay
7:00AM	Italy - New Zealand
11:30AM	Brazil - Ivory Coast

June 21

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7:00AM	Chile - Switzerland
11:30AM	Spain - Honduras

June 22

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The defeat of Prop. 16 showed that unlimited corporate spending on a ballot initiative doesn't guarantee victory.

EDITOR'S NOTES

By Tim Redmond
› Tredmond@sfbg.com

I went through the house the other day and sorted out all the old toys my kids never play with any more. They're 8 and 11 now, so they've outgrown a lot of stuff. Some of it went to Goodwill, some of it went to friends who have younger children, some of it went out on the sidewalk with a "free" sign — and still, there was a pile left over.

Broken plastic. Shit nobody wants. Can't be recycled. It went in the trash.

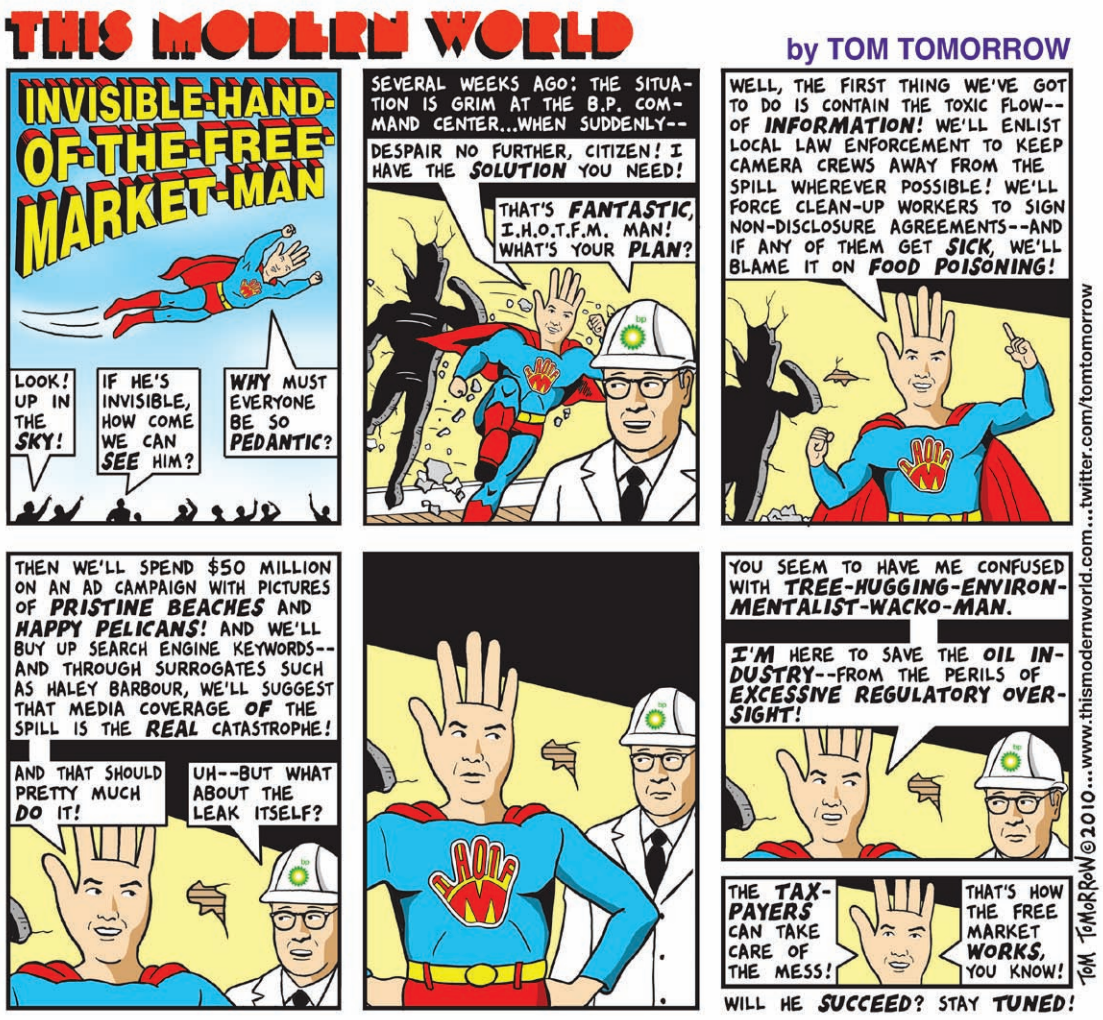
And now, as Sarah Phelan reports in this issue, it's probably sitting in a landfill across the bay, taking up space and waiting a couple thousand years until it becomes the archeological remnants of our civilization. Stuff from the ancient world is valuable because it's fragile, and there's not much left; our society is leaving an excellent record. That plastic will never decompose.

And now two private companies are fighting for the right to pile up my trash in a landfill, either at Altamont or in Yuba County. It's a high-stakes battle; there's a lot of money in garbage. And it's a little disturbing to realize that in San Francisco, the entire process of collecting, recycling, composting, and dumping our solid waste stream is controlled by private companies.

What if we actually succeed in reducing our waste stream to zero? What if we reach the point where we're buying less, tossing less, reducing the 1,800 tons of crap that flows into landfills from SF every day? Isn't that what we ought to be doing? And what interest does a private landfill owner, who makes money from my kids' broken toys, have in seeing the flow of detritus — and thus the flow of money — cut off?

I'm not arguing that we

CONTINUES ON PAGE 6 ››



PG&E's greed backfires

EDITORIAL The single most important number to come out of San Francisco on election night was this: 67.49 percent. That's how many people in this city voted against Pacific Gas and Electric Co.'s monopoly measure, Proposition 16. It's a statistic that ought to be posted somewhere on a wall at City Hall to remind everyone in local government that the voters sided overwhelmingly against PG&E and in favor of a public option for local electricity.

It's a landmark victory. On the state level, the defeat of Prop. 16 showed that unlimited corporate spending on a ballot initiative doesn't guarantee victory, that an underfunded coalition can defeat a giant utility — and that a majority of those in PG&E's own service area are unhappy with their electricity provider. Public power activists all over the state should take this as a signal that PG&E, and its once-formidable political clout, are on the wane.

In San Francisco — the only city in the nation with a legal mandate for public power — the vote was the most lopsided of any California county. It was the strongest local mandate for public power since the passage of the Raker Act in 1913.

That should be a huge boost for the city's community choice aggregation (CCA) program. Sup. Ross Mirkarimi, who has been leading the fight for CCA, was pushing hard to get a contract signed before the June 8 vote; like a lot of observers, he feared that PG&E's vast war chest would overwhelm the opposition. But now that Prop. 16 is dead — and nothing like it will be back in the near future, if at all — the city has a bit of a breather.

That doesn't mean all work on the contract should slow down. The San Francisco PUC has been

CONTINUES ON PAGE 6 ››

LETTERS

LABOR COUNCIL SUPPORTS REDEVELOPMENT

After reading your June 3 article regarding the Hunters Point Shipyard development project, I want to make it clear that the San Francisco Labor Council stands strongly in favor of the jobs, parks, and affordable housing this project will bring the most underserved neighborhood of our city. We represent thousands of workers in the community and are proud of the community benefits agreement we negotiated with the developer.

For your readers seeking more information, I recommend a recent report by Ken Jacobs, chair of the UC Berkeley Center for Labor Research and Education (available online at www.laborcenter.berekely.edu).

Jacobs writes that the community benefits agreement included in the redevelopment and revitalization of Hunters Point Shipyard and Candlestick Point sets a new national standard for responsible and sustainable development, and that the agreement "can be expected to serve as a model for community/environmental/labor coalitions around the country for years to come."

The community benefits agreement is a legally binding document, enforced under a voter-approved initiative passed in 2008.

The agreement more than doubles the affordable housing requirement for a typical development, according to the report. Significantly, the more than 30 percent affordable housing requirement vastly exceeds many other projects that have the support of San Francisco's progressive community.

The agreement is part of a multiyear redevelopment of Hunters Point Shipyard and Candlestick Point that will create 10,500 new homes, establish more than 300 acres of new parks and open space, rebuild the Alice

CONTINUES ON PAGE 6 ››

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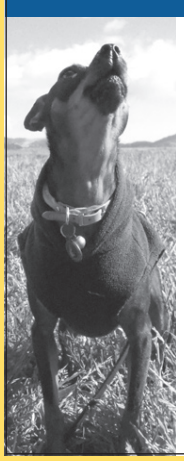


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EDITOR'S NOTES

CONT»

municipalize the trash system (not today, anyway; let's do electric power, cable TV, and Internet first). But while she was working on the story, Phelan kept telling me that the city ought to look at keeping all the trash in town. If you could see that horrible mountain of crap right out your window, maybe you wouldn't throw so much of it away.

She was kidding, of course. Sort of. **SFBG**

GREED

CONT»

mucking around with this deal for more than a year, and needs to bring it to a close. And the city needs to start preparing to answer PG&E's propaganda campaign with a concerted effort — from the mayor's office on down — to remind San Franciscans that CCA power will be greener, safer, and in the long run, cheaper than the energy we're now forced to buy from PG&E.

Any San Francisco politician who stands with PG&E and opposes CCA will do so at his or her peril.

And while San Francisco is moving to implement a modest public power program, state Sen. Mark Leno is moving in Sacramento to limit PG&E's ability to try another Prop. 16 move — or to spend tens of millions of dollars trying to block local power initiatives. Leno has introduced a bill that would limit the utility's ability to use ratepayer money on political or public relations campaigns.

The measure doesn't have a number yet, but the language is brilliant. It directs the California Public Utilities Commission to disallow any political spending that PG&E tries to add into its regulated rates. And since the company has no source of income other that the money it gets from ratepayers, the impact would be to deny PG&E the ability to spend money working against the interests of ratepayers and the public.

"Over the past 10 years, PG&E has probably spent $150 million on political campaigns — and that's money that came from the ratepayers," Leno said. "This bill is to protect ratepayers."

PG&E will howl about its First Amendment rights — and, indeed, the Supreme Court has of late given corporations who want to influence political campaigns and legislative issues a good bit of leeway. But the fact remains that PG&E is a regulated utility in California, and the state has every right to determine how much the company can charge its customers and to limit how that money is used.

Leno's bill, of course, could radically change local politics. If PG&E couldn't spend millions to defeat public power measures, the city would have far more options — and activists should be thinking about how a future campaign to take over the company's infrastructure might work.

The Board of Supervisors should pass a resolution endorsing Leno's bill, and the coalition that worked to defeat Prop. 16 should be working to get other cities and counties around the state to sign on.

PG&E's greed in putting Prop. 16 on the ballot is starting to backfire — and it can't happen too soon. **SFBG**

LETTERS

CONT»

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San Francisco's labor community helped negotiate this groundbreaking agreement and we take pride in a contract that truly raises the bar for accountable development and public benefit. And, we will be there for years to come to ensure that the agreement is realized to bring jobs, opportunity, and progress to residents of Bayview-Hunters Point and the City and County of San Francisco.

Tim Paulson
Executive director, San Francisco Labor Council

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Wilbur Storey, statement of the aims
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Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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Voters are pissed

Sorting out the results of a primary election that showcased a restive electorate

By Guardian News Staff
news@sfbg.com

After spending more than $70 million, two big corporations failed to convince Californians to vote their way. After spending nearly $70 million, the former head of a big corporation easily convinced Californians to vote her way. And that outcome is not as schizophrenic as it sounds.

On one level, the outcome of the June 8 election was a sign of the anti-corporate anger seething through the California electorate. "BP, Goldman Sachs, PG&E — anything that seems connected to a big corporation is in serious trouble right now," one political insider, who asked not to be named, told us.

Yet two candidates who were very much corporate icons — Meg Whitman and Carly Fiorina — won handily in the Republican primaries and now have a real chance to become the state's next governor and junior senator. What's happening? It's fascinating. The voters in the nation's most populous state are pissed off — at big business, at government, at the oil spill, at 10 percent unemployment, at Washington, at Sacramento, at Wall Street. It's an unsettled electorate, uncertain about its future and looking for something new, and definitely despising power.

There's a populist fervor out there, and it's going to define this fall's expensive, dirty, and high-stakes battle for California's future.

THE MAYOR GOES STATEWIDE

Addressing a crowd of supporters gathered at Yoshi's San Francisco on election night, San Francisco Mayor Gavin Newsom — who easily beat opponent Janice Hahn to claim the Democratic nomination for lieutenant governor — said he was excited to be part of a crucial political year for the Golden State.

"We're very proud to be in a position to be the Democratic nominee and to work with the other Democratic nominees," Newsom told supporters. He lavished praise on the Democratic nominee for governor, Jerry Brown — the man who just last year he was trying to beat in a primary — telling stories about his father's long relationship with the former governor and expressing his admiration. "I couldn't be more proud to quasi- be on a ticket with Jerry Brown," he said.

The race for lieutenant governor may prove one of the most interesting this election season — and not just because a victory for Newsom would transform San Francisco politics. Newsom's opponent is Abel Maldonado, a moderate Republican who enjoys popularity among the growing, influential Latino community, and who Newsom's team said will be a formidable challenge.



Gavin Newsom receives an election night congratulations from SF Labor Council director Tim Paulson. | PHOTO BY LUKE THOMAS/FOG CITY JOURNAL

The campaign could revolve around an intriguing question. At a time when the Republican Party has been taken over by virulent anti-immigrant politicians — Whitman and Fiorina have both made harsh statements about illegal immigrants and vowed never to support "amnesty" (that is, immigration reform) — will Latino voters go for a white Democrat over a Latino Republican?

"You talk to them about all the same issues you talk to all voters about: jobs, education, and health care," Newsom political strategist Dan Newman said when asked whether Newsom could win over Latino voters. "Latinos, like all voters, will appreciate someone with a proven record of success."

Pollster Ben Tulchin also downplayed the trouble Newsom could encounter in winning the Latino vote. "With what's going on in Arizona, they are very wary of Republicans," Tulchin said, but then added: "We don't want to underestimate the challenge we have. There's never been a moderate Latino on the statewide ballot."

Newsom sounded another alarm. If Whitman decides to help Maldonado, the race will get even tougher. "We're running against Meg Whitman's checkbook," the mayor said.

"Expect to see Meg and Abel together a whole lot in the next few months," one consultant predicted.

If Newsom wins, San Francisco will get a new mayor a year early — and the district-elected Board of Supervisors will choose the person to fill out the last year of Newsom's term. Technically, the current board will still be in office then, but the task may well fall to

CONTINUES ON PAGE 10 ››

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Voters in the nation's most populous state are pissed off — at big business, at government, at the oil spill, at 10 percent unemployment, at Washington, at Sacramento, at Wall Street.

ALERTS

By Paula Connelly
alert@sfbg.com

WEDNESDAY, JUNE 16

Generations HIV
The HIV Story Project kicks off SF Pride with the world premiere of a hands-on, video-based storytelling booth that will record stories from all ages, genders, and ethnic backgrounds about the impacts and affects of HIV/AIDS on people around the world. Once complied, stories will be shared on the Web. Complimentary food and drink — and 15 percent discount on all merchandise. Proceeds benefit Bay Area service organizations.
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www.thehivstoryproject.org

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6:30 p.m.; $20 suggested (includes book)
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www.freethehikers.org

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Equal rights advocates luncheon
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11:30 p.m., $150
San Francisco Marriott Marquis
55 Fourth St., SF
www.equalrights.org

Out of Our Film Festival
Protest the Israeli consulate's sponsorship of the San Francisco LGBT Film Festival on opening night and support divestment and sanctions against Israel until it ends the occupation of Palestine, ceases discrimination against Palestinian citizens of Israel, and permits displaced Palestinian refugees to return to their homes.
6 p.m., free
Castro Theater
429 Castro, SF
www.quitpalestine.org

FRIDAY, JUNE 18

Oakland mayoral debate
Hear the major candidates for mayor of Oakland weigh in at this debate with City Council members Rebecca Kaplan and Jean Quan and former state Sen. Don Perata. The debate is being hosted by the Alameda County Democratic Lawyers Club.
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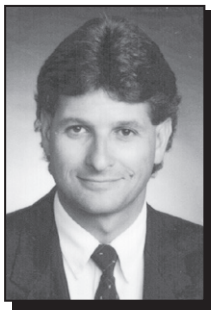


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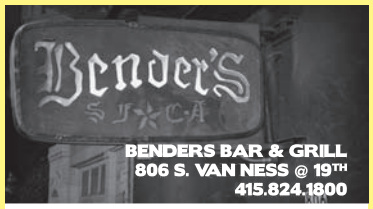
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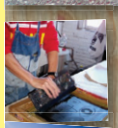


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Voters CONT»

the next board — which makes the local November elections even more important.

"Everyone is gaming this out and trying to figure out what happens," political consultant Alex Clemens said during a post-election wrap-up at the San Francisco Planning and Urban Research Association office. "There will be a lot of dominoes to fall and deals to be cut."

Meanwhile, Newsom's nomination for lieutenant governor places many San Franciscans in an uncomfortable position, one that was illustrated well by Newsom's victory speech, in which he proudly rejected taxes. Although most San Francisco progressives are disenchanted with their fiscally conservative mayor, few would rather vote for Maldonado.

Tim Paulson, the SF Labor Council president, was at the Newsom event gritting his teeth as he talked about the opportunity progressives now have to work with "a mayor of San Francisco we have issues with." Now, he noted, "There is going to be a real campaign around this man. It could establish a narrative for what California is about."

POWERFUL WOMEN

At Delancey Street on election night, San Francisco District Attorney Kamala Harris talked about getting "tough and smart on crime," addressing gang-related criminal activity but also focusing on corporate criminals. She talked about cracking down on predatory lenders, supporting health care reform, and protecting California's environment. And she made a point of dragging in BP.

"It must be the work of the next attorney general to ensure that the disaster and tragedy that happened in the Gulf of Mexico never happens in California," she said, warning of attacks on AB 32, which set California's 2020 greenhouse gas emissions reduction goal into law in 2006.

Of course, Harris now has to take on her southern counterpart, Los Angeles DA Steve Cooley, who is a moderate but comes in with much stronger law enforcement support. If Harris wins, it will go a long way to prove that opposition to the death penalty isn't fatal in California politics, and that voters are finally ready for a women of color as the top law enforcement official — a first in state history.

But she and Newsom will both have to overcome likely attacks for the San Francisco's crime lab scandal, one of many hits to be magnified by the size of Whitman's war chest.

Whitman, who trounced opponent Steve Poizner in the primary, is riding the crest of a new wave of Republican-style "feminism," starring her, Fiorina, and Fox news pundit Sarah Palin as female champions of the right-wing agenda.

A few short months ago, it looked as if Brown was in serious trouble. But that was before Whitman and Insurance Commissioner Steve Poizner got into an $85 million bloodbath that left the winner of the GOP primary badly wounded. Whitman wants to play off the populist uprising by portraying herself as an outsider running against a career politician; Poizner gave her a huge scare by hammering her ties to Goldman Sachs.

That Wall Street narrative is one Democrats will push against Whitman and Fiorina. "I think it is stunningly politically tone deaf to nominate two Wall Street CEOs to the top of the ticket," Newman said. Voters will decide whether they are fresh voices with new ideas or corporate hacks who laid off Californians and made fortunes with dubious stock market deals.

Brown leads in the polls — narrowly — but he's vulnerable. He's taken so many stands over so many years and Whitman's fortune will hammer any openings they see. Brown is only slowly getting into campaign mode, but it's no secret what he has to do. If the campaign is about Jerry Brown, unconventional politician, against Meg Whitman, Wall Street darling, then he wins.

But to take advantage of that, Brown has to offer some concrete solutions to the state's problems — and he has to start acting like the progressive he once was. "If I were him, I'd run hard to the left," a consultant who isn't involved in any of the gubernatorial campaigns said.

The conventional wisdom had Barbara Boxer in trouble, too — but she's a savvy campaigner who has beaten the odds before. And while the senator appears ripe for attack — almost 30 years in Washington, a voting record

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Voters CONT››

perhaps a bit more liberal than the state as a whole — her opponent, Fiorina, has baggage too.

For starters, Fiorina's entire pitch is that she — like Whitman — would bring business-world savvy to politics. But as CEO of HP, "she was about perks and pink slips," Newman said. "She laid off Californians and shipped those jobs overseas while enriching herself."

Her own primary pushed her far to the right (at one point, in an embarrassing sop to the National Rifle Association, she actually argued that suspected terrorists on the federal no-fly list should be able to buy handguns). And speaking of feminist values, her anti-abortion positions won't help her in a decidedly pro-choice state.

PROP. 16 GOES DOWN

The defeat of Proposition 16 will go down in history as one of the most remarkable campaigns ever. It was, Sup. Ross Mirkarimi noted, "a righteous win:" The No on 16 campaign spent less than $100,000 and still captured 52 percent of the vote. Another narrow corporate-interest measure, Mercury Insurance's Prop. 17, faced a similar fate.

One reason: PG&E's $50 million campaign backfired, making voters suspicious of the company's propaganda. Another: it lost overwhelmingly in its own service area, the company rejected by those who know it best.

Now PG&E CEO Peter Darbee, who pushed to mount the expensive campaign, must return to his shareholders empty-handed — and that's going to cause problems. "I assume the leadership of PG&E will be called to task," Clemens said. "They truly rolled the dice."

The day after the election, PG&E shares dropped 2.2 percent, a possible sign of shaken investor confidence. Mindy Spatt of the Utility Reform Network (TURN), a nonprofit that worked on the No on 16 effort, described the situation succinctly. "Peter Darbee's got egg on his face," she said. "Big-time."

Mirkarimi has witnessed other battles with PG&E, and said this probably wouldn't be the last. "PG&E, every time we want to have a seat at the table, tries to take us out, like assassins," he said. "If they were smart, they would take us up on what we asked many years ago, and that is to abide by peaceful coexistence."

On the statewide level, the bold and expensive deceptions pushed by PG&E and Mercury Insurance were countered by only a handful of super-committed activists and a broad cross-section of newspaper editorials, a reminder that newspapers — battered by the economy and technological changes — are neither dead nor irrelevant.

One of the wild cards of the election was Prop. 14, which will eliminate party primaries for state offices — and potentially shake up the state's entire political structure. "This is a big deal even if we don't know how it's going to play out," consultant David Latterman said at the SPUR event.

Interestingly, the only two counties that voted No on 14 were the most progressive — San Francisco — and the most conservative, Orange.

Progressives did well in San Francisco, expanding their majority on the Democratic County Central Committee. "In an environment where it was about hundreds of millions of dollars from PG&E and Meg Whitman and Chris Kelly outspending us, we showed that San Francisco is San Francisco and we support San Francisco values," DCCC chair Aaron Peskin told us.

Money used to define the debates in San Francisco, but the dominant narratives are now being written by the coalition of tenants, environmentalists, workers, social justice advocates, and others who backed a progressive slate of DCCC candidates, which took 18 of the 24 seats on a body that makes policy and funding decisions for the local Democratic Party.

"This time it was the coalition that really made the difference," DCCC winner Michael Bornstein said on election night. "Frankly, our people worked harder."

Board of Supervisors President David Chiu agreed, telling us, "For the Central Committee, the message is people power wins."

The lesson from this election is that people are starting to get wise to corporate deceptions. And they're realizing that with hard work and smart coalition-building, the people can still prevail. SFBG

Steven T. Jones, Rebecca Bowe, Sarah Phelan, and Tim Redmond contributed to this report.







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San Francisco has trucked its trash to the Altamont landfill (left) since 1987, but officials are now proposing to send it by train to Yuba County (right) starting in 2015. | LEFT PHOTO BY LUKE THOMAS; RIGHT PHOTO BY SARAH PHELAN

Tale of two landfills

With a pair of giant corporations vying for control of San Francisco's trash, will our zero waste dreams ever become a reality?

By Sarah Phelan
Sarah@sfbg.com

Everyone should make a pilgrimage to the landfill where their city's garbage is buried. For San Francisco residents to really understand the current trash situation — and its related issues of transportation, environmental justice, greenhouse gas reduction, corporate contracting, and pursuing a zero waste goal — that means taking two trips.

The first is a relatively short trek to Waste Management's Altamont landfill in the arid hills near Livermore, which is where San Francisco's trash has been taken for three decades. The next is a far longer journey to the Ostrom Road landfill near Wheatland in Yuba County, a facility owned by Recology (formerly NorCal Waste Systems, San Francisco's longtime trash collector) on the fertile eastern edge of the Sacramento Valley, where officials want to dispose of the city's trash starting in 2015.

Both these facilities looked well managed, despite their different geographical settings, proving that engineers can place a landfill just about anywhere. But landfills are sobering reminders of the unintended consequences of our discarded stuff. Plastic bags are carried off by the wind before anyone can catch them. Gulls and crows circle above the massive piles of trash, searching for food scraps. And the air reeks of methane, a potent greenhouse gas that is second only to carbon dioxide as a man-made cause of global warming.

It's also a reminder of a fact most San Franciscans don't think much about: The city exports mountains of garage into somebody else's backyard. While residents have gone a long way to reduce the waste stream as city officials pursue an ambitious strategy of zero waste by 2020, we're still trucking 1,800 tons of garbage out of San Francisco every day. And now we're preparing to triple the distance that trash travels, a prospect some Yuba County residents find troubling.

"The mayor of San Francisco is encouraging us to be a green city by growing veggies, raising wonderful urban gardens, composting green waste and food and restaurant scraps," Irene Creps, a San Franciscan who owns a ranch in Wheatland, told us. "So why is he trying to dump San Francisco's trash in a beautiful rural area?"

Behind that question is a complicated battle with two of the country's largest private waste management companies bidding for a lucrative contract to pile San Francisco's trash into big mountains of landfill far from where it was created. This is big and dirty business, one San Francisco has long chosen to contract out entirely, unlike most cities that at least collect their own trash.

So the impending fight over who gets to profit from San Francisco's waste, a conflict that is already starting to get messy, could illuminate the darker side of our throwaway culture and how it is still falling short of our most wishful rhetoric.

TALKING TRASH

The recent recommendation by a city committee to leave the Altamont landfill and turn almost all the city's waste functions — collection, sorting, recycling, and disposal — over to Recology (see "Trash talk," 3/30) angered Waste Management as well as some envi-

ronmentalists and Yuba County residents.

WM claimed the contract selection process had been marred by fraud and favoritism, and members of YUGAG (Yuba Group Against Garbage) charged that sending our trash on a train through seven counties will affect regional air quality and greenhouse gas emissions and target a poor rural community. Observers also want details such as whether San Francisco taxpayers will have to pay for a new rail spur and a processing facility for organic matter.

Mark Westlund of the Department of Environment told the Guardian that negotiations between the city and Recology are continuing and the contract bids remain under seal. "Hopefully they'll be concluded in the near future," Westlund said. "I can't pinpoint an exact date because the deal is still being fleshed out, but some time this summer."

Under the tentative plan, Recology's trucks would haul San Francisco's trash across the Bay Bridge to Oakland, where the garbage would be loaded onto trains three times a week and hauled to Wheatland. Recology claims its proposal is better for the environment and the economy because it takes trucks off the road and removes organic matter from the waste before it reaches the landfill and turns into methane gas.

But WM officials reject the claim, noting that both facilities will convert methane to electricity, energy now used to fuel the trucks going to Altamont. The landfill produces 8.5 MW of electricity annually, some of which is converted into 4.7 million gallons of liquid natural gas used by 300 trucks. The Ostrom Road facility would produce far less methane, using it to create 1.5 MW of electricity annually.

Recology officials say removing organic matter to produce less methane is an environmental plus because much of the methane from Altamont escapes into the atmosphere and adds to global warming, although WM claims to capture 90 percent of it. Yet David Assman, deputy director of the San Francisco Department of the Environment, doesn't believe WM figures, telling us that they are "not realistic or feasible."

State and federal environmental officials say about a quarter of the methane gas produced in landfills ends up in the atmosphere. "But they acknowledge that this is an average. Some landfills can be worse, others much better if they have a good design. And there is no company that has done as much work on this as Waste Management," company spokesperson Chuck White told us, citing WM-sponsored studies indicating a methane capture rate as high as 92 percent. "The idea of 90 percent capture of methane is very credible if you are running a good operation."

Ken Lewis, director of WM's landfills, said the facility's use of methane to cleanly power its trucks has been glossed over in the debate over this contract. "We're just tapping into the natural carbon cycle," Lewis told us.

But Recology spokesperson Adam Alberti (who works for Singer & Associates, San Francisco's premier crisis communications firm) counters that it's better to avoid producing methane in the first place because some of it escapes and adds to global warming, which Recology claims it will do by sorting the waste, in the process creating green jobs in the organics recycling and reducing the danger of the gases leaking or even exploding.

"But what has Recology done to show us that the capture rate at their Ostrom landfill is on the high side?" Lewis asks. "Folks in San Francisco say it's not possible, but we've got published reports."

Assman admits that San Francisco won't be able to ensure that other municipalities that use Ostrom Road will be focusing on organics recycling. While questions remain about how that facility will ultimately handle a massive influx of garbage, Altamont has been housing the Bay Area's trash for decades. And even though San Francisco's current contract will expire by 2015, this sprawling facility nestled in remote hillsides can still handle more trash for decades to come.

ZERO SUM

Perhaps the most striking aspect of the Altamont landfill is the 30-foot-tall fence that sits on a ridge on the perimeter of the facility. It's covered with plastic bags that have escaped the landfill and rolled like demonic tumbleweeds along what looks like a desolate moonscape.

Wind keeps the blades turning on the giant Florida Power-owned windmills that line the Altamont hills, but it also puffs plastic bags up like little balloons that take off

CONTINUES ON PAGE 16 ››

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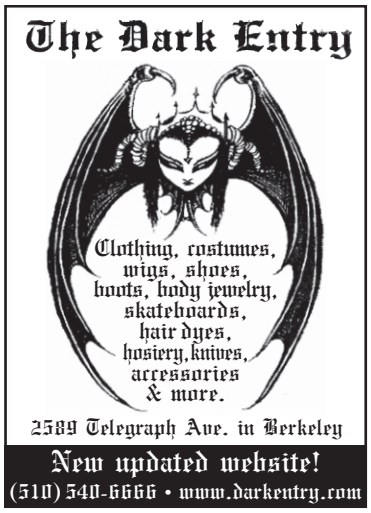
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Landfills CONT»

before the bulldozers can compress them into the fill. Lewis said he bought a special machine to suck up the bags, and employs a team of workers to collect them from the buffer zone surroundinge site.

Although difficult to control or destroy, plastic bags are not a huge part of the waste volume. San Francisco has already banned most stores from using them, and the California Legislature is contemplating expanding the ban statewide in a effort to limit a waste product now adding to a giant trash heap in the middle of the Pacific Ocean.

"Plastic bags are a visual shocker," said Marc Roberts, community development director for the city of Livermore. "In that sense, they are similar to Styrofoam. It's pretty nasty stuff, can get loose, and doesn't break down. But they're not a major part of the volume."

Yet Roberts said that these emotional triggers give us a peek into the massive operations that process the neverending stream of waste that humans produce and don't really think about that often.

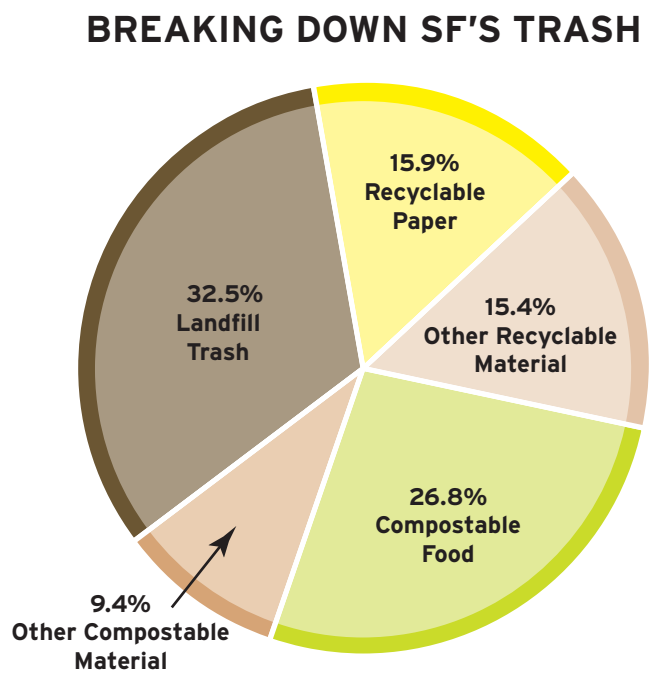
"Our world is so mechanized," Roberts observed. "Stuff disappears in middle of night, and we don't see where it goes."

San Francisco officials confirm that the trend of disappearing stuff in the night will continue, no matter which landfill waste disposal option the city selects.

"No matter what option, it's going to involve some transportation to wherever," Assman said. Currently, Recology and WM share control over San Francisco's waste stream. But that could change if the waste disposal contract goes to Recology.

A privately-held San Francisco firm, Recology has the monopoly over San Francisco's waste stream from curbside collection to the point when it heads to the landfill. Waste Management, a publicly-traded company that is the nation's largest waste management operation, owns 159 of the biggest landfills in the nation, including Altamont, the seventh-largest capacity landfill in the nation.

San Francisco started sending its trash to Altamont in 1987, when it entered into a contract with Waste Management for 65 years or 15 million tons of capacity, a level expected to be hit by 2015, triggering the current debate over whether it would be better to send San Francisco's waste on a northbound train.



This chart breaks down San Francisco's waste stream as of 2006, the last time it was comprehensively studied.

SOURCE: DEPARTMENT OF THE ENVIRONMENT; GRAPH BY BEN HOPFER

TRAIN TO WHEATLAND

Creps, a retired school teacher, warns folks to watch out for rattlesnakes as she shows them around this flood-prone agricultural community.

"This is an ancient sea terrace, and now it's fertile grazing ground between creeks," Creps said as we walked around the ranchland that Creps' grandfather settled when he came to California in 1850. Today he lies buried here in a pioneer cemetery, along with Creps' adopted daughter, Sophie, who was killed at age 27 after she witnessed a friend's murder in Oakland in 2006.

Creps' cousin, Bill Middleton, who grows walnuts on a ranch adjacent to hers, worries about the landfill's potential impact on the groundwater. "The water table is really high here, so you've go a whole pond of water sitting under this thing," Middleton said.

Wheatland's retired postmaster, Jim Rice, recalled that when the landfill opened on Ostrom Road in the 1980s, individual cities had veto power over any expansion plans. "But Chris Chandler, who was then the Assembly member for Sutter County and is now a judge, carried a bill in legislature to do away with veto power," Rice said.

"So we lost out and ended up with a dump," Middleton said.

Creps believes the landfill should be for the use of local residents only. "There's a lot of development going on around here and the population is going to grow," she said. "But at this rate, this landfill will be used up before Yuba and the surrounding counties can use it. And that's not fair. They think they can get a foothold in places off the beaten path."

Yet not everyone in Yuba County hates San Francisco's Ostrom Road plan. On June 7, the Yuba-Sutter Economic Development Corporation backed Recology's plan to build a rail spur to cover the 100 yards from the Union Pacific line to the landfill site.

EDC's Brynda Stranix said the garbage deal is still subject to approval by San Francisco officials, but will bring needed money to the county. "The landfill is already permitted to take up to 3,000 tons of garbage a day and it's taking in about 800 tons a day now," Stranix said.

If the deal goes through, it would triple the current volume at the landfill, entitling Yuba County to $22 million in host fees over 10 years.

Recology's Phil Graham clarified that Ostrom Road is considered a regional landfill, one that has already grown to 100 feet above sea level and is permitted to rise another 165 feet into the air. "So even with the waste stream from San Francisco," he said, "we'll still be operating well under the tonnage

limits."

"The world has changed. Federal regulations come in, and landfill operations change," Recology's Alberti said as we toured the site. "And there really are no longer any local landfills. This one is already operating, accepting regional waste."

He claimed that Livermore residents had similar concerns to those now expressed in Yuba County when San Francisco's waste started going to Altamont. Livermore and Sierra Club brought a lawsuit around plans to expand the dump, a suit that forced WM to create an $10 million open space fund.

Alberti said he understands that people like Creps are concerned. "But we are not seeking an expansion. The only thing we are asking for is a rail track.

"From our point of view it's simple," he continued. "We have the facility; Ostrom Road is close to rail; and it's not open to the public. So it's a tightly contained working area."

Graham, the facility's manager, also dismissed concerns that the landfill might harm the groundwater or the health of the local environment. "A lot of people don't know how highly regulated we are," he said. "That's why we are having public meetings. Our compass is out in the community. These are people we work and live with."

Alberti said YUGAG and other opponents of the landfill aren't numerous. "If we draw the circle wider to the two-county area, how many people even know a landfill is operating here?"

Graham takes that as a testament to how well the facility is operated. "I consider that a compliment. Obviously, we weren't causing any problems."

TRASH MONOPOLY

Those who run both landfills say they recognize that their industry's heyday is over, and that the future will bring a more complicated system that sends steadily less trash to the landfills.

"Eventually we will be all out of business," Alberti predicted. "One reason we changed our name was knowing that landfills are not sustainable. And that's a significant difference. Waste Management is the largest landfill owner in the world. Recology is a recycling company that owns a few landfills and, for that reason, does innovative things like the food scraps program."

But the company with the new green name has traditionally been a powerhouse in San Francisco's trash industry, becoming a well-entrenched monopoly after buying out two local competitors — Sunset Scavenger and Golden Gate Disposal and Recycling — a triad that has long held exclusive rights over the city's waste.

The 1932 Refuse Collection and Disposal Ordinance gave the company now calling itself Recology a rare and enviably monopoly on curbside collection, one that had no expiration date and would be difficult to change. "So legally, it's not an option," Assman said.

Retired Judge Quentin Kopp, a former member of the Board of Supervisors and California Legislature, got involved in an unsuccessful effort to break Recology's curbside monopoly in the 1990s when the company then known as NorCal Waste asked for another rate increase. But he found the contractual structure to be almost impossible to break.

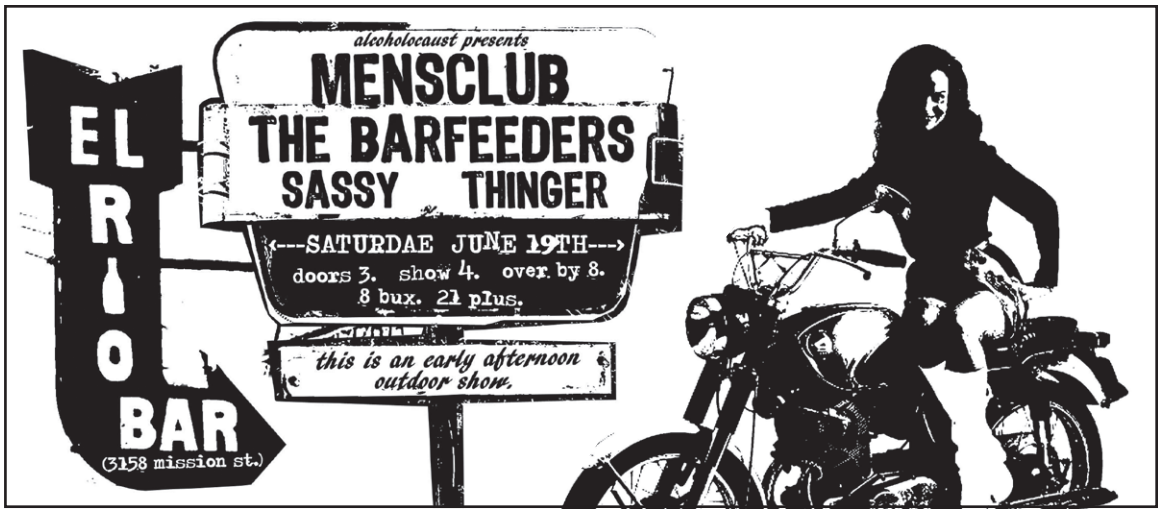
"The DPW director examines all the allowable elements and makes recommendations to the Rate Board," Kopp said. "And the Rate Board consists of three people: the chief administrative officer, the controller, and the general manager of the San Francisco Public Utilities Commission."

SFPUC General Manager Ed Harrington says Recology's curbside monopoly is unusual compared to other places, but it also makes the company a strong contender to the landfill contract. "It comes down to economies of scale. If you don't have a contract with a facility that does recycling or waste disposal, you can collect the garbage, but where are you going to take it?"

Harrington said the situation was better before Recology purchased Sunset Scavenger, which mostly handled residential garbage, and Golden Gate, which mostly handled commercial garbage. Today, he said, the city has little control over commercial garbage rates or Recology's overall finances. "That made it more difficult, and we only set the rate of residential garbage collection," Harrington observed. "They have never come before the rate appeal board over commercial rates. I have asked who subsidizes whom, the commercial or the residential, and they say they think the commercial. But we have no ability to govern or manage those rates."

WM's Skolnick said a positive

CONTINUES ON PAGE 18 ››









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Landfills CONT»

outcome of the current contract negotiations would be to break Recology's monopoly on curbside collection. "We have to work to keep our business. That's the competitive process. But we have a competitor that can encroach into our area even though we can't encroach on San Francisco. And they claim to have one of the most competitive rates in the country — but try getting those numbers," he said.

WM's David Tucker added: "We'd like if San Francisco jumped into the 21st century and had a competitive bid process."

DIRTY BUSINESS

The battle between WM's local landfill option and Recology's plan for a longer haul but with more diversion of organic materials is complicated, so much so that the local Sierra Club chapter has yet to take a position.

Glen Kirby of the Sierra Club's Alameda County chapter told the Guardian that the Sierra Club's East Bay, San Francisco, and Yuba chapters are taking a "wait and see what becomes public next" stance for now. But insiders say the club's national position is against landfill gas conversion projects like that at Altamont, possibly favoring Recology's bid.

Recology proponents claim the Sierra Club didn't initially oppose landfill gas conversions because its members in the East Bay benefit from an open space fund that WM pays into as mitigation for a 1980 expansion at the Altamont. And Alberti claimed that WM's analysis of greenhouse gas emissions from the competing waste transportation plans was flawed.

"Their calculation is a shell game. And it relies on Recology using diesel when we are using green biodiesel trains. This is not your grandfather's train any more. One train equals 200 trucks," Alberti said.

But WM's Lewis defends the company's analysis, which showed Recology's bid to be worse for greenhouse gas emissions than WM's.

"Landfill gas is a byproduct of an existing system," Lewis said, noting that 43 percent of the trash buried at Altamont comes from San Francisco. The implication is that a large part of the methane in the landfill comes from — and benefits — San Francisco.

"We are delivering waste products that contain organics," he said. "We realized that we could flare methane [to burn it up] or produce electricity. California has very aggressive landfill gas requirements, and the collection rates are relatively good at most sites. But once you've collected it, what to do? Historically, they flared the gas. Twenty years ago, there was not a lot of technology to allow anything else."

Lewis says WM began producing electricity from the gas in 1987. "What we do in the future is decoupled from what was giving us the methane in the past," he said. "Today we are managing what was brought here 15-20 years ago. It's your hamburger, cardboard, and paper that has been sitting up there since 1998. We're doing something good with something that we used to flare."

"If Altamont was closed today, the gas yield coming off it would be enough to produce 10,000 gallons a day for the next 25 years," WM's Bay Area president Barry Skolnick interjected.

And Lewis observed that if you take organics out of the waste stream, as Recology proposes, that matter has value, whether in a digester to produce energy or a composting operation. That complicates the comparison of the two bids.

"We agree that if you can get that waste out in a clean form, that's a good thing," Lewis said. "But composting is a very highly polluting approach. In the process of degrading, it gives off a lot of volatiles and carbon dioxide. So air districts have not traditionally been very positive on sitting aerobic composting facilities."

WHAT'S NEXT?

The contract that San Francisco has tentatively awarded to Recology is for 5 million tons or 10 years, whichever comes sooner. As such, it's a much smaller contract than the city's 1987 contract with WM, mostly because the future is uncertain.

But trucks will remain a part of the equation. Recology is proposing to continue driving 92 truckloads of garbage over the Bay Bridge per day, possibly to keep the Teamsters happy, frustrating transportation advocates who believe direct rail haul or barges across the bay would be greener options.

In December 2009, Mayor Gavin Newsom and Bob Morales, director of the Teamsters Union Waste Division, cowrote an op-ed in the Sunday Sacramento Bee, in which they argued the case for increased recycling and composting as a "zero waste" strategy for California and as a way to generate green jobs and reduce global warming.



Garbage from San Francisco and other cities at the Altamont landfill is ringed by a 30-foot-high fence.

GUARDIAN PHOTO BY LUKE THOMAS

"Equally important for the future of our green economy is that recycling and composting mean jobs," Newsom and Morales wrote. "The Institute for Local Self-Reliance reports that every additional 10,000 tons recycled translates into 10 new frontline jobs and 25 new jobs in recycling-based manufacturing."

Newsom and Morales clarified that they do not support waste-to-energy or landfilling as part of their zero waste vision.

"It makes no sense to burn materials or put them in a hole in the ground when these same materials can be turned into the products and jobs of the future," they stated.

Yet WM's Skolnick sees a certain hypocrisy in San Francisco turning its back on the methane gas that its garbage helped create at Altamont over the past three decades. "Here's a very progressive city, and we want to take their waste from the last 30 years and use gas from it to fuel their trucks," he said. "But they want to haul waste three times as far to Wheatland. What does that say about San Francisco's mission to become the greenest city?"

David Pilpel, a political activist who has followed the contract, agreed that San Francisco officials can't simply walk away from Altamont and call it a green move, but he would like to see the city use rail rather than trucks. "Instead of putting stuff on long-haul trucks, put it on a rail gondola and haul it around the peninsula to Livermore," he said. "The Altamont expansion was for San Francisco's purposes. So to say now, 'We'll go elsewhere,' is lame."

Sally Brown, a research associate professor at the University of Washington, acknowledges that landfills have done a great job of giving us places to dump our stuff and can be skillfully engineered to release less methane and capture more productive biogases.

"However, we are entering a new era where resources are limited and carbon is king," Brown wrote in the May 2010 edition of Biocycle magazine. "In this new era, dumping stuff may cease to be an option because that stuff has value. and that value can be efficiently extracted for costs that are comparable to or lower than the costs — both environmental and monetary — associated with dumping."

The San Francisco Board of Supervisors will vote on the contract later this year, deciding whether to validate the Department of the Environment's choice of Recology or go with WM. Either way, lawsuits are likely to follow. SFBG

food + drink



Score! Ironside hits a homerun near AT&T park, with dishes like ahi ceviche (left) and a handsome interior.
GUARDIAN PHOTO BY RORY MCNAMARA

Blood (oranges) and iron

By Paul Reidinger
paulr@sfbg.com

DINE When the Giants opened their new baseball stadium on China Basin 10 years ago, an improvement in ballpark food was immediately noted. You could have ahi tuna while watching Barry Bonds, and this was — at least for some, at least for a time — an ethereal combination. The ballpark even had a fancy restaurant attached, Acme Chophouse, but the shift in food culture rippled beyond the stadium proper into the surrounding blocks, which were rapidly becoming residential.

Because baseball is the core of all-Americana, it isn't surprising that baseball-influenced food has a definite American flavor. Yes, in many ways San Francisco is the least American of American cities, and we love our ahi tuna, but we like mac 'n' cheese too. And no place I've been to lately in the environs of the baseball park more nicely captures in food this complex sense of city and country than Ironside.

The restaurant opened last autumn on Second Street, just a half-block or so from the ballpark. And if you sit at a window table on a mild evening, watching the crowd either assembling or dispersing, you have the pleasant sense of peeking in on a Fellini film: faces, body shapes, clothes, shoes, conversations, emotional fields, all drifting past like fish in a huge aquarium.

Not that the inside is hard on the eyes. It's a handsome confection of wood, brick, glass, and stainless steel, the blending of rustic-industrial and über-urban that at its best, as here, is simultaneously minimal and warm. The look is a cozier version of nearby Zuppa's. The food, though, is another story — a lovable hodgepodge executed with verve and presented with exuberance.

In the American grain we have the mac 'n' cheese ($9), made with Gruyère and (for aromatic effect) smoked cheddar cheese — just enough style to be distinctive but not so much as to become an overwrought mess. Also: meatballs ($8), in a spicy tomato sauce and presented with elegant but semi-useless points of toasted baguette. Incidentally, are meatballs American, Italian-American, Italian, or Swedish?

Salads (for me) seldom command much interest, but Ironside's arugula salad ($10) is a modest masterpiece: a green carpet of baby leaves dotted with chunks of crispy prosciutto, ribbons of shaved fennel, spicy pecans, and sections of blood orange. The binding agent is nominally a white balsamic vinaigrette, but really it's the lovely balance of salty, tart, sharp, and crunchy. To get the full reaction you have to be sure to get a bit of each constituent in every bite, which can be tricky.

Flammenkuchen ($10) is the German word for the Alsatian flatbread known in French as tarte flambée. I haven't seen one of these on a local menu since the demise of mc2 in the dot-com crash of nine years ago. Ironside's toppings — of bacon, beer-braised scallions, and crème fraîche — are pretty much the traditional ones. We liked the light, crispy crust but found that the pie as a whole needed a bit of salt, maybe because crème fraîche isn't as salty as cheese.

Bigger plates are at greater risk for becoming dull than are their smaller siblings, probably because a main dish in our culture is usually a big chunk of flesh that tends to overwhelm everything around it. A seared filet of bluenose sea bass ($19) the size of a bar of soap is a sizable piece of protein, but at Ironside it isn't permitted to take over the dish. In fact, it could almost be seen as an accompaniment or condiment to the large, colorful heap of shelling beans on one side of the plate and the berm of crispy kasha on the other, with a cordon of luminous carrot beurre blanc — a wonderful, simple idea — to sew things up.

Such a final saucing flourish would have helped at least one of the desserts, the brownie and banana sundae ($7), which was really more of a big — and chewy and moist — brownie flanked by banana halves and topped with a scoop of vanilla ice cream and some whipped cream, than a sundae, which, strictly speaking, would be ice-cream-centric. The drizzling of chocolate sauce seemed unequal to the task of holding all this together.

Our handsome young server could have been an extra from *Milk*. I hadn't seen such evocative facial hair since those long-ago days when actual clones roamed the earth. He thanked us profusely for everything. As Joan Crawford might have put it, just whom is thanking whom here? SFBG

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All is bacon

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS I had lunch with my agent, and then we talked all afternoon and wound up going to a party together. One interesting thing is that I don't have an agent. I haven't had an agent since the early '90s.

"Write a novel. Write a novel. Write a novel," my old ex-agent used to say, because of course she couldn't sell my short story collection.

So I wrote a novel, and she couldn't sell it. In fact, she didn't try. She read my manuscript and very efficiently dropped me, I think because my main character, who was pole-vaulting over a prison wall at the time, lost her nerve and, as a result, wound up suspended in the air for days — up over the barbed wire there, like a flag. As I recall, she was attempting to break *into* the prison. So that might have had something to do with it.

Anyway, I have never had an agent since then. Nor have I exactly needed one, thanks to my friend who isn't my agent, but did help me get two of my books published in exchange for steak dinners. Which ... I'm not sure, come to think of it, that I wouldn't have gotten off easier at 15 percent.

Any*any*way, in a heroic effort to remind me to write another book, she came over. She brought me four books and a really pretty bra that doesn't fit, but looks nice hanging from a hook in my closet. And then, as if that all wasn't inspirational enough, she took me to lunch at Limon Rotisserie.

Where, though it is by no means a downscale establishment, you can eat half of an amazing chicken with two awesome sides for *under* $10!! Until they see themselves in Cheap Eats and raise the prices, that is.

In the interim, this will be my new favorite restaurant.

And my secret agent lady (slash) literary yenta Sally, or Sal the Pork Chop (as I call her for short) is my new favorite person — not only for bringing me book ideas that come with an editor already attached, and bras. This chick loves pork so much she dates a cop! With a pet pig! I mean, a cop with a pet pig!

Oh, but it ain't so simple as it sounds. Get this. Um. Well, hmm, so the pig itself is technically the police officer's *ex*'s pet. He has custody. So let me see if I can say this without scrapping my last little shred of journalistic integrity ...

Yes! You know how I sometimes substitute the word bacon for anything else in life that is divine and wonderful, such as good news, an amazing time, or love itself? In which case, one's lover might also be described (by me) as their bacon. Right? Okay then. So one way of describing the situation would be that the pig's ex-bacon's pig is coming between the pig and the pork chop.

Necessitating couples therapy and so forth.

So I got to hear all about that, and she got to hear all about the other thing. But before I forget about *this* ...

The rotisseried chicken at Limon, in addition to being the best bargain on the menu, is marinated in something heavenly, rubbed by pure herbal bliss, and spin-roasted to perfection. In other words, it's bacon.

We also had the *ceviche mixto*, which was shrimp, calamari, and halibut, and delicious — but, to warn you, it's a small plate for the same price as half a chicken.

For our sides we chose *vegetales salteados* and *yuca frita* — that's the fried cassava root, and I've had it before elsewhere, but never as good as this. Perfectly seasoned, crunchy outside, and soft-centered. And the other one was just different-colored string beans, but it tasted like, like, different-colored bacon, or something.

I love it when something simple, like beans, makes you want to sing or write poetry and books. We were walking. There was a special police car with a big white star on it — Special Task Something Something — blocking the crosswalk.

"You don't *look* special," Sal the Pork Chop sassed into the passenger cop's open window. I just stared at the star itself, and made me a little wish. SFBG

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WEDNESDAY
JUNE 16

THEATER/DANCE

The Tosca Project
American Conservatory Theater artistic director Carey Perloff and San Francisco Ballet choreographer Val Caniparoli have teamed up with an all-star cast of ACT actors and San Francisco Ballet principal dancers (Lorena Feijoo, Pascal Molat, and Sabina Allemann) to bring theater and dance to one stage. Tracing the history of SF's famous Tosca Café, *The Tosca Project* at ACT journeys through the love, loss, and popular dances of the past century to a soundtrack (featuring everything from Stravinsky to Hendrix) as diverse as the café's ever-changing clientele. **(Katie Gaydos)**

Through June 27
Tues.–Sat., 8 p.m. (also Wed. and Sat., 2 p.m.); Sun, 2 p.m., $15–$85
American Conservatory Theater
415 Geary, SF
(415) 749-2228
www.act-sf.org/0910/tosca/index

THURSDAY
JUNE 17

PERFORMANCE

Fresh Meat Festival
It's that time again when Sean Dorsey brings tranny and queer performers for a love feast of dance, humor, music theater, and just about any other form of performance you could want. Most remarkable perhaps is how the Fresh Meat Festival — a tiny, local event only a few years ago — has grown into a national forum for often very polished performers who stick their necks out in every direction. Part of the festival's fun is people-watching; some audience members' get-ups nearly rival what's seen on stage. Highlights from the lineup include world premieres of Dorsey's take on Craigslist's Missed Connections, Annie Danger's media-style life coaching session, and SoliRose's music-theater reflections about life in the Middle East. **(Rita Felciano)**

Thurs/17-Sat/19, 8 p.m.; Sun/20, 7 p.m., $17–$20
Z Space @ Theater Artaud
450 Florida, SF
www.brownpapertickets.com

MUSIC

U.S. Bombs
Boasting one of the most unpredictable, energetic, and enthralling bandleader of any punk band ever to set foot in front of an audience, U.S. Bombs has cultivated an incendiary reputation thanks to singer, legendary skateboarder, and all-around "master of disaster," Duane Peters. Combining sounds culled from old school influences like the Clash and mixing them with the raw, adrenaline-pumping attitude needed while attacking a half-pipe, the band's lineup has gone through several variations. But no matter which members of punk rock royalty he has behind him, Peters is guaranteed to steal the spotlight and make for a show you won't likely soon forget. **(Sean McCourt)**

With the Forgotten, Druglords of the Avenues, and Cunt Sparrer
8 p.m., $14
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

EVENT

***Decomposition* reading**
It's sometimes said that, like pop songs, all good poems are ultimately about either love or death. Instinctively, I think most of us know this to be incorrect. Sometimes, though, we need a little reminder, which is where events like this one come in handy. *Decomposition* is an anthology of fungi-themed poetry from throughout the ages — apparently, many of America's most seminal wordsmiths, including Sylvia Plath and Emily Dickinson, drew tremendous inspiration from the lowly mushroom (and no, not like that). Leading this tour of verse's dark, dewy reaches will be editor Kelly Chadwick and poet Charlotte Innes. **(Zach Ritter)**

7–9 p.m., free
Ecology Center Store
2530 San Pablo, Berk.
(510) 548-3402
www.ecologycenter.org

FRIDAY
JUNE 18

DANCE

Great Integration: A Chamber Hip-Hop Opera
By calling *Great Integration* — an allegory about the end of times — a hip-hop opera, choreographer Raissa Simpson and composer-pianist JooWan Kim may be on to something. Hip-hop is music, it's dance, it's poetry, and above all it's a way of being. It means living on the edge, on unstable ground and embracing the subversive. Longtime East Bay activist and *Integration* contributor MC Kirby Dominant can attest to that. As far as the opera part is concerned, the Chinese and the Italians discovered centuries ago that opera is a messy, all-encompassing form of theater splendidly suited for big topics. Sounds just about right for all aspects of *Integration*. On opening night, jazz vocalist Christopher Nicholas joins Kim's Ensemble Mik Nawooj and Simpson's Push Dance Company. **(Felciano)**

Fri/18–Sat/19, 8 p.m., $15–$25
ODC Commons
351 Shotwell, SF
(415) 863-9834
www.brownpapertickets.com/event/104653

MUSIC

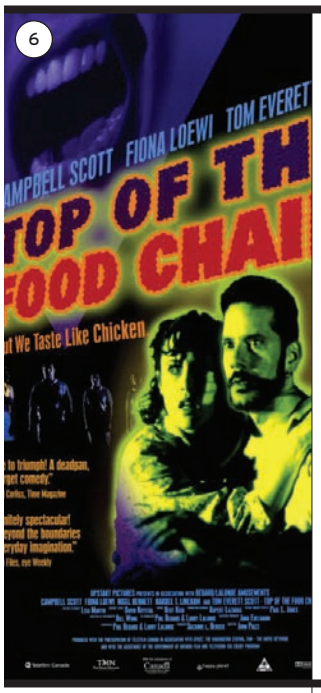
QM
Do you like hip-hop? Do you like cheap booze? Get your ass down to Hotel Utah for a stiff double dose of both and party like your parents are outta town. Local rapper QM of the Rec-League, self-described as "your favorite rapper's favorite rapper to drink with," is finally releasing his latest album, *Happy Hour*, and is throwing his own happy hour to celebrate. QM's clever punch lines and West Coast sound may not change your political views, but they just might leave you hung over. Throw in $1 PBRs and *Happy Hour* grab bags filled with the album, a beer koozie, and other surprises, and Hotel Utah's guaranteed to get wild. Be prepared for a drunken good time, and keep some aspirin and water ready for the morning after. **(Ben Hopfer)**

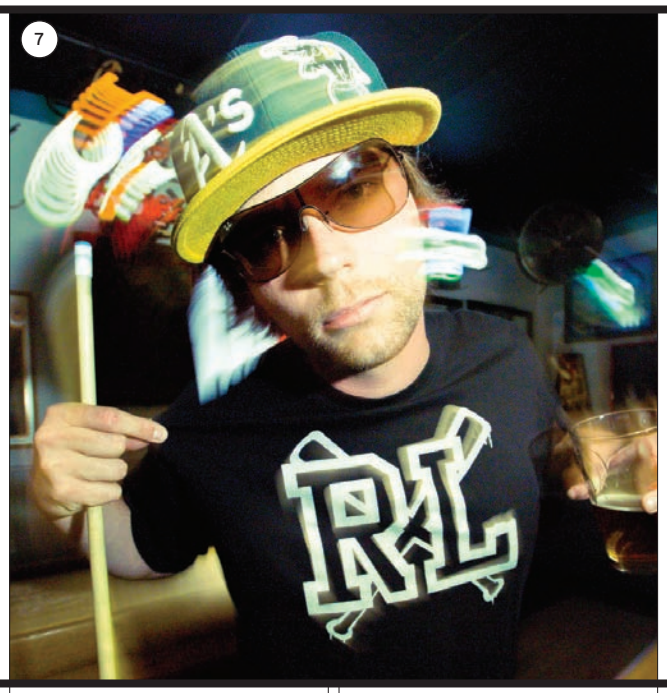
With Rec-League, Adverse, and Parable Paul
9 p.m., $10
Hotel Utah
500 Fourth St., SF
(415) 546-6300
www.routinefly.com

EVENT

"Cultural Encounters: Friday Nights at the de Young"
If you're one of those people for whom a croissant is a "kwah-sahn," then this week's Friday Soirée at the de Young Museum, presented in partnership with the Alliance Française, should cater to your Francophiliac tastes. Though not French himself, Rich Kuhns accompanies the "Birth of Impressionism" exhibit as a strolling accordionist. The Bay Area monsieur of musette hearkens back to traditional French sounds

There's enough dissonant space noise and expletives to make for a psychedelic headbanger's wet dream.









(1) *Great Integration* (see Fri/18); (2) *The Tosca Project* (see Wed/16); (3) FouFouHa! (see Sat/19); (4) Rich Kuhns (see Fri/18); (5) Jet Martinez (see Sat/19); (6) *Top of the Food Chain* (see Fri/18); (7) QM (see Fri/18); (8) U.S. Bombs (see Thurs/17); (9) Mind Over Matter at Fresh Meat Festival (see Thurs/17).
JET MARTINEZ PHOTO BY DIANA SANCHEZ; THE TOSCA PROJECT BY KEVIN BERNE; MIND OVER MATTER BY LYDIA DANILLER

— he plays Jacques Brel and Edith Piaf, of course — while also adding some contemporary flair to the fête. Following his performance, Dr. Alexandra Amati-Camperi lectures on the Fête de la Musique, French singer-songwriter Eric John Kaiser performs, and you can make your own found object instrument with Kim Erickson, described as an "art diva" by the de Young website. It's no coincidence that the word "cliché" is French," but *zut alors,* clichés never sounded so good. **(Ryan Lattanzio)**

5–8:45 p.m., free
de Young Museum
50 Hagiwara Tea Garden Drive, SF
(415) 750-3600
www.deyoung.famsf.org

FILM

Top of the Food Chain
Bluntly retitled *Invasion!* for its American release, Canadian filmmaker John Paizs' homage to 1950s sci-fi films, *Top of the Food Chain* (1999), is the second of his films to screen at Artists' Television Access in as many months. Previously, the auteur worked on beloved Canadian comedy series *Kids in the Hall*, but his films have a miniscule presence on the Internet — a few blog reviews here and there, and only two relevant YouTube clips. However, both of those clips are of hilariously non sequitur musical numbers, so that's a promising sign. Indeed, Paizs' fetishization of a seemingly outdated genre should be right at home alongside ATA's usual assemblage of experimental video art. **(Sam Stander)**

8 p.m., $6
Artists' Television Access
992 Valencia, SF
(415) 824-3890
www.atasite.org

PERFORMANCE

Miriam's Well
This cultural and artistic mashup tells the stories of Mary, Maryam, and Miriam from the Christian, Muslim, and Jewish traditions connecting across time and distance at an ancient water well, the source of life and strife in a world that has yet to come to terms with how we can come together around our most basic shared needs. The performance involves dance, live music, poetry, and readings of sacred texts by a variety of acclaimed artists, from creator and dancer Miriam Peretz to musicians the Qadim Ensemble and master percussionist Pezhham Ackavass to spoken word artist Lana Nasser. It's a story of visionary women leading all us past our historical and still-growing divisions and toward the realization that "without peace the well will soon run dry." **(Steven T. Jones)**

8 p.m., $20
Grace Cathedral
1100 California, SF
(415) 749-6355
www.brownpapertickets.com/event/97354

SATURDAY
JUNE 19

EVENT/PERFORMANCE

Birthfest and *The Dynamite Show*
FouFouHa!, San Francisco's uniquely zany clown dance troupe, wants to take you on a strange journey all the way from a woman's womb to a glitzy reality show set in Hollywood. That may seem like a long road to travel, but with troupe founder and performance director/choreographer Maya Culbertson-Lane, a.k.a. MamaFou, behind the wheel, it's sure to be a fun ride. The play, which runs at Brava June 17-26, follows the Fous as they audition to be humiliated on television, exploring the role of the fool in society. But this show is preceded by a film festival on midwifery, with proceeds benefiting the Foundation for the Advancement of Midwifery, which recently helped MamaFou deliver her second child. What's the connection? As she explains, it's about power, "the power to not give into social fears created by a system run by money — in this case Hollywood and insurance companies." With live music by the Gomorrans Social Aide and Pleasure Club and a photo exhibit by Eric Gillet. **(Jones)**

Birthfest, noon-6 p.m.; *The Dynamite Show,* 8 p.m., $20–$40
Brava Theater
2781 24th St., SF
www.foufouha.com
www.birthfest.com

EVENT

StreetSmARTS Community Extravaganza
It's afternoon in the Tenderloin, and muralist Jet Martinez has been sponsored by the SF Arts Commission to paint traditional Oaxacan embroidery flowers in Cedar Alley. His audience: a man who has been yelling "I'm gonna kill you!" to no one in particular all day. The guy starts to approach him, and when he gets close enough says this to Jet in a low, articulate voice: "We really appreciate what you're doing for the community." Don't ever let them tell you art doesn't matter. Celebrate the beautiful walls created through StreetSmARTS with b-boys, DJs, and a midnight unveiling of "The Elements of Hip Hop," a indoor gallery of works by the muralists themselves. **(Caitlin Donohue)**

Sat/19, 6 p.m., free
African American Art and Culture Complex
762 Fulton, SF
(415) 252-2598
www.sfartscommission.org

MONDAY
JUNE 21

MUSIC

Brian Jonestown Massacre
Who Killed Sgt. Pepper? the Brian Jonestown Massacre asks in the title of its latest album. It's possible bandleader Anton Newcombe did, if you recall how insane he was in Ondi Timoner's documentary *Dig!* (2004). The San Francisco-bred band returns to the Fillmore in conjunction with its new release — a rather disquieting listen with plenty of dissonant space noise and expletives to make for a psychedelic headbanger's wet dream. Newcombe, steeped in notoriety since *Dig!* and its frenetic portrait of the artist as a disturbed man, has been honing his sound since 1990. If you can separate art and artist (or don't even bother — it makes things more interesting), BJM is one of today's only bands that should be allowed to remain as prolific as it is. **(Lattanzio)**

9 p.m., $22.50
Fillmore
1805 Geary, SF
(415) 346-6000
www.livenation.com

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (*415) 487-2506*; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

arts + culture



Debra Granik: "I think a director is always looking for an actor who's already going to come with some rich things inside that they want to bring forward in a role."

PHOTOS BY SEBASTIAN MLYNARSKI

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ACT-SF.ORG

True grit

Mapping the backwoods noir of *Winter's Bone*

By Cheryl Eddy
cheryl@sfbg.com

FILM *Winter's Bone* has already won awards at the Berlin International Film Festival and the Sundance Film Festival, but it's the kind of downbeat, low-key, quiet film that may elude larger audiences (and, as these things go, Oscar voters). Like Andrea Arnold's recent *Fish Tank*, it tells the story of a teenage girl who draws on unlikely reserves of toughness to navigate an unstable family life amid less-than-ideal economic circumstances. And it's also directed by a woman: Debra Granik, whose previous feature, 2004's *Down to the Bone*, starred Vera Farmiga (2009's *Up in the Air*) as a checkout clerk trying to balance two kids and a secret coke habit.

Drugs also figure into the plot of the harrowing *Winter's Bone*, though its protagonist, Ree Dolly (Jennifer Lawrence), is faced with a different set of circumstances: her meth head father has jumped bail, leaving the family's humble mountain home as collateral; the two kids at stake are her younger siblings. With no resources other than her own tenacity, Ree strikes out into her rural Missouri community, seeking information from relatives who clearly know where her father is — but ain't sayin' a word.

It's a journey fraught with menace, shot with an eye for near-documentary realism and an appreciation for slow-burn suspense. Who says American independent film is dead? I spoke with Granik and Lawrence when they were in San Francisco before the local premiere of *Winter's Bone* at the San Francisco International Film Festival.

SFBG *How did you two come together?*
Jennifer Lawrence I read the script, and it was the best female role I'd ever seen, and such a good movie. I basically wouldn't let them not hire me. I was in L.A. — that's where I auditioned — and then when I heard they were auditioning girls in New York, I flew to New York like a psycho.
Debra Granik She didn't act like a psycho, but she did have one thing going for her: she came off a red-eye.
JL I did not look glamorous!
DG In my mind I was like, "That's so right on." In American filmmaking, the expectations of physical perfection can sometimes be almost a jail cell, if you will. And it can be the one thing that makes a character not believable. Everything about them is shouting, "This couldn't be your life experience!" So it's something actors really have to make a commitment to, and be open to that. And not everybody is.

SFBG Winter's Bone *depicts the Ozarks as an extremely closed-off world, even for a character who is born into it. How did you get access?*
DG It took a lot of brick-building to get there, and a lot of repeat visits. It took having people read the novel [by Daniel Woodrell]. We had certain proposals: "This is what we'd like to do. Your property has these houses on it. It could really populate Ree's world, but please read this book and know what it's about." Over time, and with the help of a man from the local community, that dialogue continued — we needed someone local, absolutely, to make the discussion meaningful and honest between everybody.

SFBG *The supporting cast includes known faces like* Deadwood*'s John Hawkes, who plays Ree's unstable uncle, but also several amateur actors. How was it working with them?*
JL I love it. They're very natural. They're not straining to think, "What should I say next?" I thought they were terrific. I thought they were better than I was.
SFBG Popular culture loves to portray backwoods folks as banjo-picking hicks, but *Winter's Bone* avoids stereotypes. What was your approach?
DG The first thing that comes to mind — the overarching concept — is the word "and." Ree Dolly can have a chemically dependent uncle who's a big problem, *and* he has some very intense loyalties to the family in his own gnarly, difficult, convoluted, tragic way. [The film isn't trying to] make an ethical or puritanical judgment on drug taking or anything. This has left her in a very raw and difficult position, and she's got really intense family values of her own. She cares about her two siblings. So I think people recognize the *and*. That's our hope — that audiences will vibe off the *and* of the whole thing. SFBG

WINTER'S BONE opens Fri/18 in Bay Area theaters.



Ladies first? Alfredo B. Crevenna's 1965 flying-saucer spectacular *Planet of the Female Invaders*.

Imported cheese

CINE DE CULTO It's impossible to undersell the extent to which everyone was space travel crazy from the 1950s through the early '70s. Even nations not actively involved in the Cold War race for space "supremacy" shared the giddy thrill as U.S.S.R., then U.S. efforts successfully launched projectiles toward the cosmos. Those technological leaps and Cold War-fueled fears that the bomb could end life as we know it turned science fiction from an infrequent cinematic genre into a popular, prolific one.

Different nations put their own spin on this celluloid space race, the Soviets for instance treating it as territory of soberly scientific national pride. On the other end of the spectrum, Mexico did sci-fi wackier, cheaper, and often with more inspiration than its neighbor up north. These movies often ended up cut, retitled, and badly dubbed for U.S. consumption at kiddie matinees and on late-night creature feature shows, where they inevitably provoked howls of laughter.

Some camp value definitely remains, but next week's Pacific Film Archive series "El Futuro Está Aqui: Sci-Fi Classics From Mexico" offers a rare chance to see several choice nuggets in their original-language form and in pristine prints. As a result, they seem more conspicuously well-crafted (on par with major studio Hollywood B movies of the '50s), even — dare we say — dignified, than you'd expect. Which is not to say they aren't frequently nuts as well.

Nothing says Mexploitation more succinctly than *Santo vs. the Martian Invasion*, a 1966 adventure that was one of the immortal masked wrestling hero's last in B&W. Aliens in flying hubcaps — I mean flying saucers — seek to invade Earth by making people disappear with their ray-guns and interfering with TV transmissions. They also wear silver Mylar pants without shirts (dudes) or low-cut onesies (chicks). These Martians are hot. But they insist on world peace, so of course they must be stopped.

What could be more terrifying? Civilizations ruled by women, of course! In the prior year's *Planet of the Female Invaders*, abducted Earthlings find themselves on Sibila, where that terrible reversal of the natural order has come to pass. But fear not: as lost visitors from the normal world soon discover, the women secretly long to be fussed over and told what to do by he-men.

Also in the PFA series are 1959's lunatic *The Ship of Monsters*, which manages to encompass singing cowboys, Venusians in taped-on J-Lo dresses, vampires, and more. As for 1957's *The Aztec Mummy vs. the Human Robot*, it involves ... well, you figure it out.
(Dennis Harvey)

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www.bampfa.berkeley.edu

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SHE WANTS REVENGE
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DOORS 8/ SHOW 9 • $25.00
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DOORS 8/ SHOW 9 • $25.00
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ELLIOTT RANDALL & THE DEADMAN KPIG
WEDNESDAY, JUNE 30
DOORS 8/ SHOW 9 • $20.00
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THE MOONDOGGIES
THURSDAY, JULY 1
DOORS 7/ SHOW 8 • $50.00
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ASIAN ARTIST 2AM
SATURDAY, JULY 3
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THURSDAY, JULY 15
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Some Chance Operations, video still courtesy of the Renée Green
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IMPRESSIONISM
at
TWILIGHT



Claude Monet, *Rue Montorgueil, Paris, Festival of June 30, 1878* (detail), 1878. © RMN (Musée d'Orsay)/Hervé Lewandowski

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Additional evening viewing hours available on Friday Nights.

For info & tickets: deyoungmuseum.org

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Herbst Exhibition Galleries
Golden Gate Park, San Francisco
de Young

Cream of trash art: John Waters brings expensive bad taste to 77 Geary, while James Gobel shares bean bags and bears in the same building. | INSTALLATION VIEW OF "RUSH" COURTESY OF RENA BRANSTEN GALLERY; *DON'T YOU KNOW YOU'VE GOT TO TRY A LITTLE BIT HARDER* COURTESY OF MARX & ZAVATTERO



Dear John

By Matt Sussman
arts@sfbg.com

HAIRY EYEBALL What does it mean to call John Waters' art "bad"? The question is hard to shake while surveying "Rush," the filmmaker and part-time San Francisco resident's fourth show at Rena Bransten Gallery. It's tricky with Waters, whose creative practice has always exulted in its bad taste. He would probably respond to my query with a knowing smile.

Time has certainly been on his side. What was once reviled someday becomes celebrated, and so even Waters' most extreme examples of cinematic filth are now part of the cultural canon. In his post-*Hairspray* crossover years, Waters has settled into the role of practiced raconteur, having whittled his biographical anecdotes and wry observations into a recombinant set of talking points.

This stand-up-like approach has informed his visual art as well. Waters' early stabs at photography — horizontally grouped freeze-frames from Hollywood classics, obscure gems, and gay porn, all shot from the television screen — riffed on the innate humor of their subjects, further underscoring the awkwardness of each pause through canny juxtaposition.

The photo-collages in "Rush" are more aggressively puerile. Less documents of the chance encounter between a TV set and a camera, they offer up a series of crudely Photoshopped one-liners: a bevy of Hollywood royalty are given hairlips; Charlton Heston as Moses holds a can of soda; Audrey Hepburn's swan-like neck is covered in monstrous hickeys.

The sharper collages — like the series of characters lying in state — elicit a chuckle. The dumber ones recall in their approach *Boulevard of Broken Dreams*, Gottfried Helnwein's frequently copied, cheesy Hollywood riff on Edward Hopper's *Nighthawks*. Again, I sense Waters would be just as proud having his work compared to Helnwein's as he would to his more obvious precedents in business and in art: Koons and Warhol.

Instead of cardboard Brillo boxes, Waters — or, one presumes, a workshop — has fabricated bigger-than-life versions of an ant trap, a spilled bottle of Rush-brand "liquid incense" (from which the show takes its name), and a tub of the exorbitantly priced facial cream La Mer. There's also an Ike Turner doll, posed on bended knee, holding a smaller marionette of Tina Turner, called "Control."

The sculptures are by far the smartest works in the show — gaudy, oversized lawn ornaments to hucksterism, the fleeting nature of pleasure, and the futile postponement of time's onward creep through conspicuous consumption. In short, they are monuments to the follies and vanities of the art world itself, which, judging by the show's price list, is willing to pay top dollar for a spanking from John Waters.

For those of us who are simply content with our dog-eared copies of *Shock Value* and our *Pink Flamingos* and *Desperate Living* DVDs, "Rush" is too often like that overturned bottle of poppers: all flash but no high.

TRASH HUMPING
While in 77 Geary, head over to Marx & Zavattero for a different but no less trashy example of queer sensibility. James Gobel's yarn, felt, and acrylic paintings construct a rock 'n' roll fantasy camp for bears in which hirsute and chubby fanboys do their best Jem impressions in truly outrageous color combinations. More interesting are Gobel's "couture beanbags," whose doughy amorphousness and "designer" plaid covers evoke the physicality and dress of his painted subjects in a far more tactile manner that's as inviting as it is unsettling. Gobel understands that with subcultures, as with lovers, snuggling can sometimes turn to smothering. SFBG

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Get thee to the gym

Body image issues stud Frameline docs and narratives

By Dennis Harvey
arts@sfbg.com

FRAMELINE It's a little-noted fact that the gay community is absolutely thick with twins. Not biological, but the kind that grow more identical when they take their shirts off.

Whoever said opposites attract clearly never went to the Folsom Street Fair, where every body type runs in packs of two (or several). Sure, mom said looks aren't everything. But was she a gay man? It's brutal out there. Combine a sophisticated, compartmentalized urban gay scene like San Francisco's own with the Internet's heightened judging-book-by-cover — no actual book reading implied — and you've got a recipe for looks obsessiveness that can snare even the safely off-market.

An older friend who said at 40 he'd eventually retire from gym habituation because "I don't want to be a 50-year-old face on a 25-year-old body" is now a 60-year-old with a 35-year-old bodybuilder's torso — plus the blown-out knees and other ailments decades of body-sculpting punishment have wrought. What for? Not for his committed partner, one assumes, but for the accustomed thrill of feeling the breeze shift from swiveling heads.

A number of films in Frameline's 34th edition address the complicated landscape of gay male body image issues. They're not always pretty — at least emotionally. Although it is generally also the business of people in movies to be pretty. It is also the business of these particular movies to question just what pretty is, and why the hell it has to be so important.

The topic is taken head-on — if also superficially, which is ironically apt — by *The Adonis Factor*. Its interviewees from various gay terrariums (SF, Palm Springs, West Hollywood) say things like "Gay men tend to have more of an appreciation for beauty in all aspects, whether it is other male bodies or just antiques."

Leafing through relevant issues magazine-style, from circuit parties to surgery to eating disorders, Christopher Hines' documentary ponders endemic, sometimes compulsive shallowness while providing a lot of eye candy. "If you're gonna be gay, you're just gonna have to experience the wrath of the A crowd," one perfect 10 in search of an 11 attests. Some of us are just too allergic to house music to hazard that.

A mutable "culture of desire" has spawned myriad subdivisions based on body type, the greatest latest boom being bear-ish. But Malcolm Ingram's documentary *Bear Nation* finds fissure in a movement supposedly all about including the excluded. One specialty magazine publisher bluntly insists "bear" means hairy, not big (save musculature), and who asked these fat fucks to the party anyway? If there was a fetish mag focused on the proudly obnoxious, he'd rate the cover.

Frameline34 — so old! who'd sleep with that?! — features a lot of films that in one way or another uphold a beauty standard. Among them are conventional gay romcoms like *Is It Just Me?,* whose John Cusack-y protagonist — torso more rectangle than triangle — is appalled by the looks-ist superficiality of the L.A. gay scene he's just moved into. But of course there's a selfless hunk who, amid Cyrano de Bergerac-inspired contrivances, is eager to love him for his mind.

Foreign films — like such excellent Frameline entries as *Undertow*, *Children of God*, or Francois Ozon's *Hideaway* — tend to be less rigidly codified in terms of physical casting. Their protagonists are attractive but natural, not conspicuously pumped by hours of gym devotion.

Still, their soft-pedaled sexy glamour seems contrite alongside the futurist masculinity line-blurring of Frameline flicks like tranny-band survey *Riot Acts: Flaunting Gender Deviance in Music Performance*. Or Jake Yerra's *Open*, whose ethereal dramatic panoply encompasses a femmy boi in love with a pregnant FTM as well as an intersex couple undergoing surgery to become identical. "Being average in a world of physical perfection is the worst kind of gay purgatory," a character says in *Is It Just Me?* Maybe worse: being slave to that sensibility. **SFBG**



I'm too sexy for my shirt: *The Adonis Factor* examines the gay male hunger for beefcake.

STAR ON THE RISE: FRAMELINE FAVORITE INÉS EFRON RETURNS WITH *THE FISH CHILD*

FRAMELINE I've had a bit of a crush on the young Argentine actress Inés Efron since Frameline31, when she played one corner of the teen love triangle in Alexis Dos Santos' *Glue* (2006). There was something in the way Efron used her gangly build and heavy-lidded eyes to telegraph her character's mix of trembling desire and adolescent ungainliness that brought to mind *Kids*-era Chloë Sevigny.

Efron's ability to allow her physicality to articulate what her characters can't would be even more fiercely on display when she returned to Frameline the following year, front and center, as the conflicted, intersexed youth Alex in another equally strong Argentine debut, Lucía Puenzo's *XXY* (2007). Efron is back at Frameline this year, as is Puenzo, in the director's sophomore effort, *The Fish Child*. The film actually made its festival debut last year, in one of the last-minute TBA slots, but fans of the duo's previous collaboration would do well to catch its proper run this time around.

Part cross-class lesbian love story, part crime telenovella (with a touch of magical realism), *The Fish Child* is a flashy departure from *XXY*'s brooding coming-of-age character study. Puenzo displays a tight grasp of the film's various narrative strands as it jumps back and forth across time and geographic borders (she did adapt the script from her own novel, after all), but much of the film's emotional impact comes from the performances of its leads.



Frameline favorite Inés Efron (left) returns with more doe-eyed longings in Lucía Puenzo's *The Fish Child*.

Looking ever more the gamine, Efron plays Lala, the teen daughter of a wealthy Buenos Aires judge (Pep Munné), who is as in love with the household's 20-year-old Paraguayan maid Ailin (Mariela Vitale) as her father is. Lala and Ailin's dream of escaping to Lake Ypoa in Paraguay, Ailin's childhood home, becomes complicated when Ailin winds up in jail and Lala flees to Ypoa alone, where she discovers more about her lover's damaged past. Efron's Lala lets us be sympathetic to her love for Ailin even as we see the ways in which her star-eyed optimism about their future life is as enabled by the privilege she refuses to acknowledge as it is by raw passion. She's a rebel with a cause, but she just can't 'fess up to it yet.

As Efron grows older, it's going to become harder for her to keep convincingly playing the hormonally-charged and dissolute (see also her supporting role in another recent Argie art house hit, Lucrecia Martel's 2008 *The Headless Woman*). Clearly, though, she has a good agent and even better instincts. I'm excited to see what she does next. **(Matt Sussman)**

THE FISH CHILD
Thurs/22, 9:30 p.m., Elmwood
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Jefre Cantu-Ledesma makes music happen with bands like Alps and Moholy-Nagy

By Kimberly Chun
arts@sfbg.com

MUSIC What might Jefre Cantu-Ledesma's status be? *Casual but committed, relaxed yet extremely productive* sounds about right for the Alps music-maker, Root Strata label head, On Land festival organizer, and now the third leg of the recently formed Moholy-Nagy.

Not another reunion band-cum-supergroup — Cantu-Ledesma, Danny Paul Grody (the Drift), and Trevor Montgomery (Lazarus) were founding members of Tarentel — the new SF project shares a moniker with the Bauhaus movement mover-and-shaker, although the trio is much more unassuming than all that.

"I think Danny and Trevor had been playing for a couple months, and they called and asked if they could borrow one of my synthesizers," recalls Cantu-Ledesma on the phone, taking a break from his day job in operations at the San Francisco Museum of Modern Art. "I said, 'No, but I'll come down and play it' — an asshole move on my part, but that's typical of me." You can practically hear his tongue being firmly thrust in cheek.

Very casually, but consistently, in the spirit of a "nerding-out recording project" with the members switching instruments and utilizing a "junky analog" '70s drum machine Montgomery found on eBay, the threesome hunkered down in its longtime Hunters Point practice space, making what Cantu-Ledesma describes as the "most synthesized thing any of us has ever done before. It's largely improvised around bass lines or drum parts, so things weigh it down and other things can have freedom around it."

"It's more like hanging out with friends having some lunch and getting some coffee and making music," he adds. "It's not like, 'Dude! We're in a band!'"

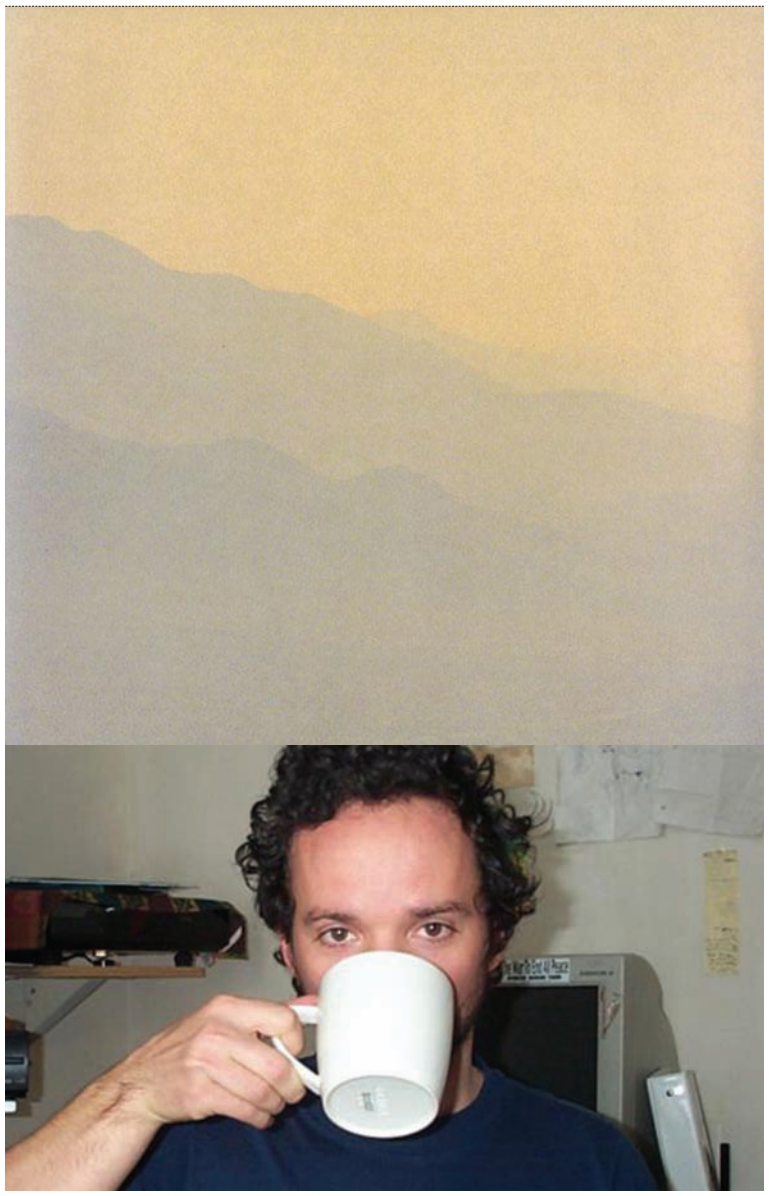
Easy-going but quick to step back and see the folly or humor in whatever's before him, often issuing a loud, bright laugh, Cantu-Ledesma seems less than impressed with self-important "band dudes," even after years spent in an influential combo like Tarentel.

"Oh, gosh, are you picking up on that?" he replies, dryly ironic, when asked about it. "Well, even with the Alps, when you look at it on the surface, it looks like we're writing songs, but we're not writing songs. We just want to create stuff and not so much worry about the fidelity of recreating things."

But what *things* Cantu-Ledesma makes, judging from the haunting watercolor tone poems of Moholy-Nagy — music that could easily slip into a cinematic mood piece like *Zabriskie Point* (1970) or *Paris, Texas* (1984) — and the alternately motorik-beatific and insinuatingly delicate experiments of the Alps' new *Le Voyage* (Type). For Cantu-Ledesma's forthcoming solo album, due this fall, he'll dig into his more shoegaze-ish background, but for Moholy-Nagy, he gets to "exercise another side. I'm a total knob-tweaker kind of guy, but we get to move around a lot more than we get to on other projects. Things are tending to sound more quirky or funky than other things we've done."

In a way this project is an extension of the San Francisco Art Institute painting and sculpture graduate's interior, rather than audibly exterior, work. "I'm going to say this, and I'm not trying to be new age," he confesses. "But honestly, I used to be really intense about stuff happening a certain way. But I worked on my own development and became more secure with my own personality. and that really helped in terms of — without sounding too Californian — just letting it flow."

That goes for his collaborations with filmmaker and kindred SFMOMA staffer Paul Clipson: a DVD of their Super-8 films and sound pieces since 2007 comes out this summer and coincides with an August performance at Yerba Buena Center for the Arts. "We love what we do, but there's no plan behind any of it," Cantu-Ledesma ponders. "I know this probably



Jefre Cantu-Ledesma likens his music-making to "hanging out with friends having some lunch and getting some coffee." Recordings such as the Alps' new *Le Voyage* (seen above) suggest there's magic in the mug. | PHOTO OF JEFRE CANTU-LEDESMA BY PAUL CLIPSON

sounds facetious, but I'm not really motivated to make things happen — though obviously with things like On Land, you're booking and buying plane tickets and stuff."

On Land is firmly grounded in Cantu-Ledesma's Root Strata imprint, which materialized in 2004, inspired by SF collectives like Jeweled Antler and then-Bay Area-based performers like Yellow Swans, Axolotl, and Skaters. It's a way to present artists that Cantu-Ledesma and co-organizer and label cohort Maxwell Croy like and have worked with in the last year, in a "nice venue," otherwise known as Cafe Du Nord. In early September, label musicians and friends like Charalambides, Grouper, Oneohtrix Point Never, Zelienople, Dan Higgs, White Rainbow, Barn Owl, and Bill Orcutt will appear, with video collaborations by Clipson and Nate Boyce, at the second annual gathering.

"Does the Bay Area need another music festival? Probably not," Cantu-Ledesma quips wryly. "But you're not going to see Bonnie 'Prince' Billy or Vampire Weekend. We're trying to show a different strata of stuff from California or Oregon, kind of a West Coast underground, or people who just fit into our tastes, which are idiosyncratic and weird."

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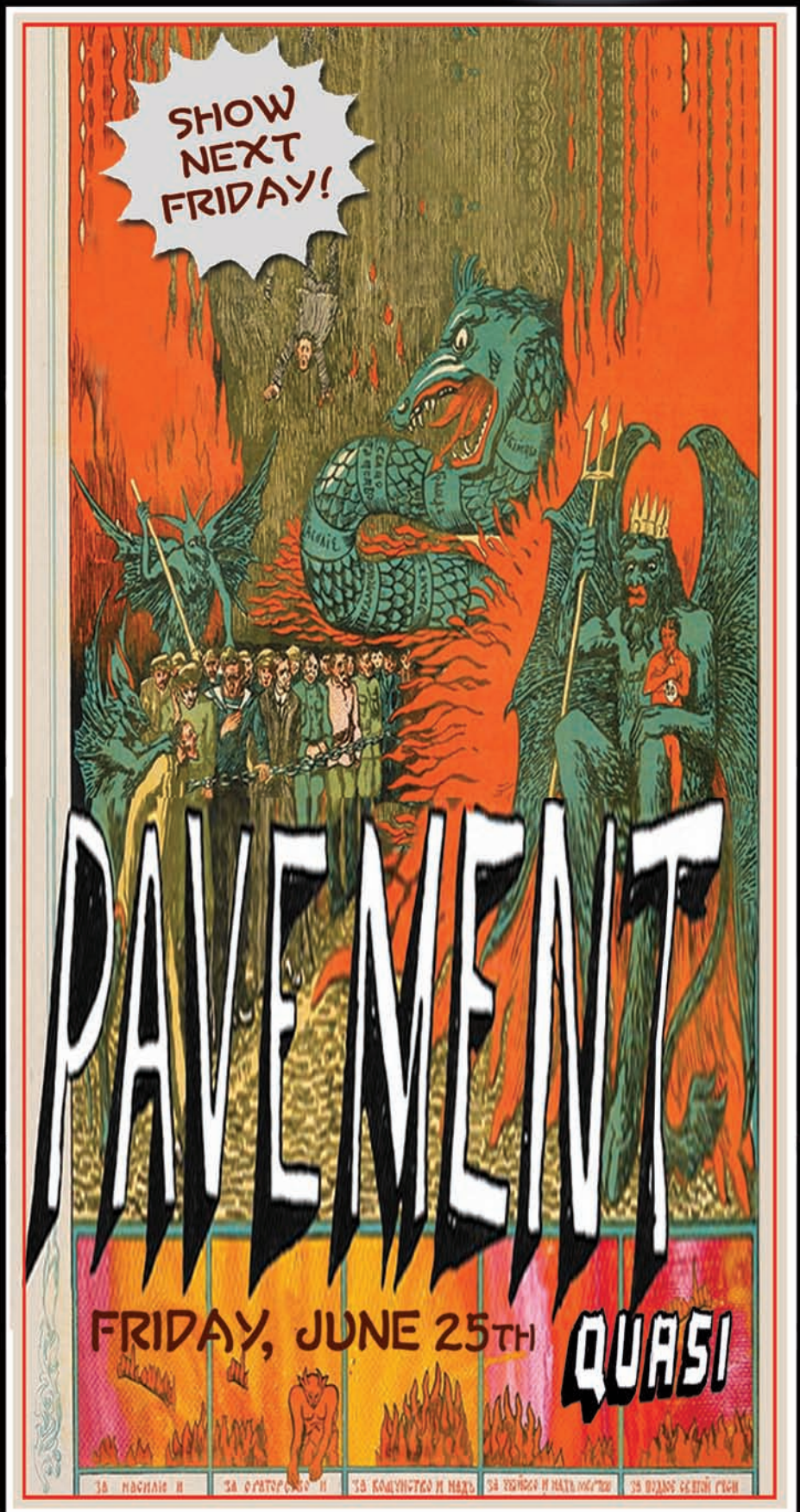
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A woman married to an anti-gay pastor falls in love with a lesbian writer in *Elena Undone*, one of Wolfe Video's presentations at Frameline34.

Reel groundbreaking

Frameline Award winners Wolfe Video

By Cheryl Eddy
cheryl@sfbg.com

FRAMELINE Appropriately enough, Kathy Wolfe — founder and CEO of this year's Frameline Award winner, Wolfe Video — realized her calling while attending a Frameline screening.

"Somewhere around 1979, I went to a Frameline screening of [pioneering 1977 doc] *Word is Out*. Within the body of that film, there's a challenge to make a difference," she remembers, speaking from her San Jose office. "I started working in my local public access television station, and for four years I studied and worked in every aspect of video production. At the end of that, I actually had a few documentary-style pieces and some women's music videos I wanted to sell. In order to get more serious, I took out a business license, and that was in 1985. But I very much was inspired by the challenge in the movie. Our mission today is very similar to the mission we had at that time: to make these images more available to the world at large so that people would feel empowered to come out."

Today, Wolfe Video is the leading exclusive distributor of LGBT films, which they do via film festivals, video stores, video on demand, and the Internet, including their website, Wolfevideo.com. Their catalog includes hits like *Big Eden* (2000) and *Claire of the Moon* (1992), as well as the entire performance catalog of Lily Tomlin — whose early support helped the company make key contacts with distribution networks and retail outlets. According to president Maria Lynn, who joined in 1993, the fact that Wolfe Video is celebrating its 25th anniversary is a testament to the increasing popularity of LGBT films.

"[In 1985] the gay genre, as it were, was considered small and unknown. Now it's a very significant genre in independent film. Between Wolfe distributing them, and filmmakers making them, and festivals like Frameline screening them, it has created its own category within independent film," she says. "We have a lot of movies now that have a more mainstream appeal, for example *Undertow*, which is going to be a centerpiece at Frameline, is a beautiful film from Peru. And the way people talked about *Brokeback Mountain* as being about love — people will talk about this one similarly. It touches people very deeply and it is not limited to a gay and lesbian audience as well. That's one of the biggest things that's changed: the filmmakers have really been able to branch out, whether it's with casting, or better stories, or bigger budgets." SFBG

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Super stories

The Queer Women of Color Film Festival ferments change

By Jamilah King
arts@sfbg.com

FILM It's film festival season, which means one thing: stories. Lots of them. And not just the ones that happen on film, but all the ones that happen before, during, and after the tapes get mastered and the crowds go home. While this is certainly true of all films, it's especially true for the Queer Women of Color Film Festival, held annually at Brava Theater Center in the Mission.

Each year the festival premieres 25 short films made by and for women of color, who travel from across the Bay Area, and sometimes the state, to a small workshop in the Sunset District and learn the ins and outs of video production. The end results are nuanced, gripping, and often hilarious stories of how amazing, awkward, and complex love can be. So even though the festival's yearly themes may be heavy — last year's focused on immigration, this year's celebrates queer indigenous communities — crowds pack the theatre, enjoy free food, and see that there's more than enough to smile about.

This year's festival brought a variety of movies. In *Ferment Me My Heart*, one Korean Canadian woman used animation to explore her love-hate relationship with kimchi and what it tastes like to be an outsider. *Home is Where My Mother Is* showed that all ain't pretty in the world of queer families, as one woman confronted her lesbian mother over a traumatic interracial relationship. *Bulldagger Women and Sissy Men* paid homage to the Harlem Renaissance's queer characters. A mother and daughter bonded over basketball in *Hoops*, and *Passing Through Like Water* followed three generations of Iranian women as they navigated how to deal with change and one another.

The festival also included a sacred ceremony for indigenous queer communities, and related films that unearthed the lessons of Cherokee elders and explored what Proposition 8 means to native women. If you missed out, you still have a chance to see some highlights when "F**king Traditional Values: Queer Women of Color Shorts" screens at Frameline. **SFBG**



Flower of my secret: This year's Queer Women of Color Film Festival premiered 25 works, including *Pandora's Box* by Enid Stern.

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FRAMELINE 34 SHORT TAKES



Between the sheets, between the pages: *The Secret Diary of Miss Anne Lister*.

The Secret Diaries of Miss Anne Lister (James Kent, UK, 2010) A BBC production set in the northern English countryside of the early 19th century, James Kent's *The Secret Diaries of Miss Anne Lister* depicts the amatory adventures of a gentlewoman landowner (Maxine Peake) in search of a "female companion" with whom to live out her days. The narrative is somewhat breathless, the seductions equally so and yet a bit anemic, and our strong-willed, fearless heroine is admirable without being entirely engaging. Still, besides tapping into the Jane Austen slash fiction demographic, this tale of pre-Victorian bodice ripping and skirt lifting among the female gentry offers the considerable thrill of being adapted from the actual secret diaries of the titular Miss Lister, decoded by a biographer 150 years after her death. A documentary in the festival, Matthew Hill's *The Real Anne Lister*, offers a complementary version of her story. *Thurs/17, 7 p.m., Castro.* **(Lynn Rapoport)**

The Owls (Cheryl Dunye, USA, 2010) Expectations are high for *The Owls*: writer-director Cheryl Dunye again collaborates with Guinevere Turner, V.S. Brodie, and other notable queer performers —compels you to think of classics like *Go Fish* (1994) and *The Watermelon Woman* (1996). *The Owls* isn't quite at that level, but it's a fairly thought-provoking piece. Four middle-aged lesbians — played by Dunye, Turner, Brodie, and Lisa Gornick — accidentally kill a younger lesbian and try to cover up the murder. Their ages are central: the fear of getting older is a major thematic concern. So, too, ideas of gender identity, with the introduction of androgynous Skye (Skyler Cooper). But Dunye breaks the fourth wall, staging her film as a pseudo-mockumentary with both the characters and the actors offering commentary. At just over an hour, *The Owls* can't sustain all the back-and-forth, and too many intriguing ideas are left unfinished. *Fri/18, 7 p.m., Castro.* **(Louis Peitzman)**

Dzi Croquettes (Tatiana Issa and Raphael Alvarez, Brazil, 2009) Whatever magic fairy dust fuelled The Cockettes' glitter-covered hippy drag must've drifted down south to Brazil to inspire the similarly named Dzi Croquettes. Of course, that's not the real origin of the equally colorful cabaret troupe, whose fantastic story is told in Raphael Alvarez and Tatiana Issa's riveting and rollicking documentary. Blending Ziegfeld Follies-style glamour with agitprop, Dzi Croquettes were more polished and more overtly political than their North American sisters; something which frequently landed the group in hot water with José Sarney's dictatorship. Finding an unlikely and unexpected advocate in Liza Minnelli, Dzi Croquettes fled their homeland in the mid 1970s, becoming the unexpected toast of Europe until AIDS began to take its toll. Filled with delightful archival footage and insightful interviews with alumni, *Dzi Croquettes* is a joyful affirmation of the power of art (and a feathered boa or two) to effect positive change. *Mon/21, 11 a.m., Castro*. **(Matt Sussman)**

Undertow (Javier Fuentes-León, Peru, 2009) This sexy and delicate drama is a bisexual triangle that continues beyond the grave. In a Peruvian coastal hamlet, fisherman Miguel (Cristian

FRAMELINE 34 SHORT TAKES

Mercado) loves his pregnant wife and fellow church leader Mariela (Tatiana Astengo). But he's also having a secret passionate affair with Santiago (Manolo Cardona), an urbanite who moved there to paint the land and seascapes, and who chafes at the restrictions Miguel places on their relationship. At a certain point, one character dies and writer-director Javier Fuentes-León seamlessly handles *Undertow*'s transition to magical realism. The leisurely story doesn't go where one expects, ending on a perfect grace note of bittersweet acceptance. *Tues/22, 7 p.m., Castro.* **(Dennis Harvey)**

Howl (Rob Epstein and Jeffrey Friedman, USA, 2010) Beatniks get the *Mad Men* treatment — with a cast that includes that AMC hit's Jon Hamm, playing the lawyer who defended the publisher of Allen Ginsberg's quintessential rebel yell, Lawrence Ferlinghetti, against obscenity charges in San Francisco's most celebrated trial of the 1950s. It's fun to see that anally nostalgic aesthetic translated to ramshackle North Beach apartments and sophomoric, filthy-mouthed literary heroes. Not so much fun: the overly literal animation chosen by the directors (famed documentarians Rob Epstein and Jeffrey Friedman). Yes, parts of "Howl," the poem, are animated — unfortunately in a style that calls to mind bad 1980s French Canadian pseudospiritual arthouse schlock. Still, this brief slice of beats is juicy, confined to the trial and the tale of Ginsberg's poetic and sexual awakening. James Franco is wonderful as the young, self-obsessed, epically needy yet still irresistible crank. It was the first time I found myself wishing to see more of Ginsberg naked. *June 27, 7:30 p.m., Castro.* **(Marke B.)**

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Catch a Neko Case: Dylan (Kathryn Zdan) falls under the spell of the Fox Confessor in Enrique Urueta's *Forever Never Comes*.
PHOTO BY DAVE NOWAKOWSKI

Deep red bells

Crowded Fire premieres Enrique Urueta's "psycho-Southern queer country dance tragedy"

By Robert Avila
arts@sfbg.com

THEATER A few months ago, Impact Theater premiered Enrique Urueta's *Learn to Be Latina*, a raucous satire of market-driven multiculturalism that pivoted on the ethnic dos-and-don'ts of the music industry. That production only partly prepares one for Crowded Fire's premiere of the Bay Area playwright's latest effort, *Forever Never Comes*. There's a notable strain here of the effervescent humor that propelled *Latina* (beginning with *Forever* 's blithe subtitle, *A Psycho-Southern Queer Country Dance Tragedy*), as well as a similar concern with the trials of cultural and sexual identity, familial roots, and the will to be oneself. But *Forever* is a darker, more complex story, a working-class gothic that draws inspiration from Urueta's own background as a gay Latino growing up in a small Virginia town. But if the play's reach is admirably wider, its focus is disappointingly fuzzier.

Its central character is Sandra (Marilet Martinez), a young Latina burdened with guilt after the suicide of her gay brother Ricardo (Shoresh Alaudini), and living again in semirural South Boston, Va., with her sad, widowed mother (Carla Pantoja) whose first language is somewhat ominously slipping away from her like her disintegrating family.

Sandra, stalked by a mysterious demon named the Fox Confessor (Lawrence Radecker), "has a debt to pay" associated with feelings of culpability for her brother's death, and Fox Confessor is keen to collect it, haunting her dreams (including in several ghostly folk dance sequences) and menacing her small circle of friends and loved ones. Although the other characters do not see him, we witness this mischievous, brooding underworld figure alternately pacing the stage or revealed, courtesy of Marilee Talkington's eerie video design, in isolated "snapshots" of the action that appear projected onto a screen at the back.

While running from what seems like the mythological incarnation of her grief-stricken conscience, Sandra reconnects hesitantly with ex-girlfriend Deborah, now called Dylan (a compelling Kathryn Zdan). A transgender preop bent on escape to San Francisco, Dylan is back in town to visit her pregnant unwed sis, Beth Ann (Marissa Keltie), on the eve of their parents' 25th wedding anniversary. Dylan remains smitten with Sandra. Sandra, however, seems almost as uncomfortable with Dylan's physical transformation as Dylan's mother (Michele Levy), a compulsively chatty, addled woman stunned into a rare moment of silence by the unexpected arrival of her one-time daughter.

Beth Ann, meanwhile, negotiates life with her oddball family; haunted best friend Sandra; and abusive, domineering boyfriend Hunter (a solid Daniel Petzold) while confining herself to soda pop at the local watering hole and doing her best not to smoke another Virginia Slim. Soon a tragic accident — if it is an accident and not the handiwork of the increasingly impatient Fox Confessor — throws everyone off-balance, and Dylan and Sandra back into each other's arms, while setting up a parallel between two grief-stricken households and their contrasting crises of identity and unity. As Fox Confessor stirs up more and more trouble, the way forward remains unclear, multiple possible endings hovering over the action thanks to an out-of-sequence scene in which Sandra and Dylan flee for the West Coast in a blood-stained car.

Sandra and Dylan's relationship adds momentum to the story, which otherwise tends to dissipate among its various subplots. Ironically, the central issue of Sandra's guilt and her debt to Fox Confessor lacks the requisite poignancy and urgency, at least partly because there's little sense of a relationship between Sandra and her deceased brother (who has only a flickering afterworld presence here, despite a key intervention near the end). The only hint of a tangible sibling connection comes when Sandra, in one of the more comical moments, repeats Ricardo's detailed impressions of San Francisco to Dylan, at length and seemingly verbatim.

Director Mary Guzmán (who also helmed *Learn to Be Latina*) gets some nice performances across a generally strong cast. But the staging — around Emily Greene's elegantly elemental thrust stage, complete with intermittent sheets of rain heralding Fox Confessor's serious mischief — can be lackluster. The dose of underworld dosey doe, for example, proves sluggish and repetitive, despite sound designer Colin Trevor's steady injections of the gorgeously moody songs of Neko Case. In the end, the play's defiantly romantic spirit has charm, but *Forever Never Comes* leaves too much hanging. **SFBG**

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The look of love: Dance Continuum SF's Heather Glabe.
PHOTO BY FRANCK THIBAULT

Love streams

Dance Continuum SF takes on romance

By Rita Felciano
arts@sfbg.com

DANCE Dance Continuum SF's artistic directors José Ivan Ibarra and Peter Litwinowicz danced and studied with Bay Area José Limón disciples Gary Masters and Cheryl Chaddick. Though they are their own men, the lineage shows. Limón's weighted yet luminously airy style and his taking on of momentous topics without a whiff of irony is not much in fashion these days. So the old man would have approved when the four year-old company called its June 11-13 concert "Life, Love and Rituals."

To a contemporary viewer, the ability to translate emotionally resonant material into movement language that communicates clearly and simply is refreshing. No wonder Continuum has attracted a group of beautifully trained dancers who seem to thrive in this capacious environment. They are, in addition to the choreographers: Blane Ashby, Kyla Farro, Heather Glabe, Lindsay Shapiro, and Jennifer Wright.

The ambitious program featured five world premieres. Of the two choreographers, Ibarra has the more theatrical bent. Sometimes his movement language can look a little facile, but it doesn't unduly undermine his expressive intent; Ibarra creates solid dramatic structures. With the dark *Picasso Blue*, he turns commedia dell'arte inside out. Starting out lightheartedly, he tightens the screws until Harlequin's (Ibarra) heart is broken; Columbina has gone mad; and Pantalone (Ashby), the old fool, turns out to be a devilish manipulator. The puppetry's mechanism is awkwardly conceived and the double duets looked unbalanced. Still, despite the oddly chosen Brahms quartet, my heart wound up in my throat.

In the trio *Love Shirley*, Ibarra's lover/pimp character gets his comeuppance from Farrow and Glabe's entertainers/hookers. The piece's ambivalent relationships strike a note of disease. But even as you root for the women, it's disconcerting to watch how Ibarra evokes the insidiousness of shifts in power. It makes you sit up.

Perhaps the lyrics in the finely crafted *Café o Canela* anchor its three sections too literally, but the piece plausibly portrays a disintegrating relationship. Listening to Ashby's icy self involvement, after having watched Farrow's plangently but strongly danced solo about marital loneliness, is chilling. The two call up the memory of a perfect love (Ibarra and Glabe in Mexican costumes) observed on their honeymoon. The lovey-dovey duet looks charming, but also like a saccharine projection of "native" life. In the climactic tango-inspired duet, Ashby and Farrow elastically drift and float until they finally cut the thread.

Litwinowicz' two premieres, *Rituals* and *Lonely, but not always alone* make their own statements about what it means to be alive. In the simple but pristine *Rituals* (Farrow, Glabe, and Shapiro) different-colored scarves suggest the time passing of time and changed circumstances. Their fluid usage also evoke continuity within familiarity. Making excellent use of stage space, the dancers' dissolving and reconfigured unisons, gentle canons and the periodic solos flow on top of a bed of constancy of, at the very least, purpose.

Lonely is one of the best dance/video works I can remember. The two media interlock tightly yet with flourish. Dancers on stage lusciously express — and sometimes shape — the thoughts and dreams of their video counterparts until Glabe reverses direction. Individually, in its distinct episodes and as an accumulation, *Lonely* convinces because it is smart, funny, and poignant. **SFBG**

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The devil vs. Miss Jones

Put your money on Sharon Jones & the Dap-Kings

By Lilan Kane
arts@sfbg.com



Sharon Jones has learned the hard way, as the title of her new album with the Dap-Kings attests. It contains a song about money gone away, and an upcoming show at the Warfield has bargain prices for that venue.

MUSIC A contemporary throwback, Sharon Jones & the Dap-Kings sound like they stepped right out of Curtis Mayfield's 1972 soundtrack for *Super Fly* (Rhino/WEA). Authentic soul music is hard to come by these days, but recording on 8-track reel-to-reel with some of the funkiest live musicians and one of the baddest soul singers on the planet, the group has successfully recreated and updated a late 1960s to early '70s soul sound. In the process, it has captured a devoted fan base, selling out shows worldwide and gigging everywhere from the North Sea Jazz Festival to *The Colbert Report*. This journey has been no easy task, as made clear by the title of a new album: *I Learned The Hard Way* (Daptone).

The super soul sister with the magnetic *je ne sais quoi* has had some strong trailblazers to look to along the way. Asked over the phone who she would most like to perform with, Jones answers without hesitation: "I always wanted to sing with Mr. Brown." Indeed, her favorite memory is meeting the Godfather of Soul in April of 2006. She's also covered his track "I Got The Feelin'." James Brown "changed my life," Jones says. A longtime lover of soul music, she had difficulty finding her place in the industry. Breaking the mold of Disney tween sensations and auto-tuned pop stars, she faced rejection and prejudice. Music industry image and its underlying injustices allowed record execs and DJs to tell her she was too black. Her response? "Damn right. I'm black and I'm proud."

Brown hasn't just been a key influence for Jones — he also helped inspire the music and the sound of the Dap-Kings. In 1996, the group's bandleader and bassist Gabriel Roth (a.k.a. Bosco Mann) invited Jones to sing backing vocals on a Lee Fields session, an experience that prompted a friendship and musical relationship between the two. An avid Brown fan, Bosco has collected every obscure JB record he could get his hands on since college. Over the years he's brought together some of the best musicians in the New York area to form the Dap- Kings. The band is highly sought after for session work, especially after its contributions to Amy Winehouse's *Back To Black* (Republic, 2007).

Jones fans know and love her brilliant remake of Janet Jackson's 1986 hit "What Have You Done For Me Lately?" Interviewing Jones, I had to ask who had the genius idea of covering the song. Turns out it was a family affair — Bosco's sister brought the song to the table, and Bosco made a killer arrangement, resulting in one highlight of the 2002 debut, *Dap Dippin' with Sharon Jones & The Dap-Kings* (Daptone). People can't be blamed for thinking that Jackson had covered a Jones song, and this time-tripping is characteristic of Sharon Jones & The Dap-Kings' sound. The group's first 45s were undated, and even soul music collectors often were fooled into thinking they had somehow missed them while on crate-digging missions to discover the most underground soul recordings.

I Learned the Hard Way is, of course, soulful. But beyond that, it's socially and politically aware. Jones' favorite track, "She Ain't A Child No More," is about an abusive mother and the painful yet newfound triumph experienced by her grown child. The subject matter is heavy indeed, but the song is written and performed in a way that exudes strength and courage. Another song, "Money," is a clever twist on unrequited love. Recorded five years ago, it has finally made it onto a record — with perfect timing. "Money, where have you gone?" Jones wails. "Money, why don't you like me?" Many people will find themselves singing along, mad that the money has up and left. With 10 other wrenching songs, the whole record packs some serious heat. **SFBG**

SHARON JONES & THE DAP-KINGS
With the Heavy and DJ Harry Duncan
9 p.m., $22.25
The Warfield
982 Market, SF
(415) 775-7722
www.thewarfieldtheatre.com

1994, apparently, will always be with us — including at 1994, where these two revelers recently got in the game(boy). | PHOTO BY KEVIN BURDICK



Can the ban

By Marke B.
superego@sfbg.com

SUPER EGO Don't blame it on the rave. You may have heard about the tragic deaths of two men, ages 23 and 25, who overdosed on ecstasy during the humongous Etd.POP 2010 party at the Cow Palace over Memorial Day weekend. (Eight other people were hospitalized.) Now state Sen. Leland Yee and San Mateo County Supervisor Adrienne Tissier are calling for a ban on raves at the Cow Palace. Must this tired anti-rave misguidedness pop up again?

Here are the facts. The Etd. POP thing is an annual affair, drawing up to 16,000 people, ages 16-plus. Two people died at a similar party in 2003. According to CBS 5, 73 people, mostly from out of town, were arrested this year on drug-related charges. The promoters, Skills DJs, enforced a strict no-drug policy and even, somewhat creepily but understandably, welcomed undercover cops into the venue. They immediately made a sympathetic statement after the hospitalizations and are cooperating fully with authorities.

There's no evidence that the adults who died took tainted drugs. According to the Chronicle, a spokesperson for SF General, where the injured were treated, said those affected "were suffering injuries consistent with someone taking drugs, dancing, and not getting enough water and of being in a hot, closed environment."

I've been to the Cow Palace during megaraves, and it gets hot as blazes. This year several people complained about the heat online, and even headline trance DJ Armin Van Buuren tweeted that it was "really warm." As for water, it needed to be much more available. Skills sent me the venue map they handed out at the entrance, and it gives directions to two water fountains and two beverage vendors, all outside the main arena. Not enough, folks. The three most important words when throwing parties of any size: Free. Water. Everywhere. Yes, there's also a danger of overhydration, but even the non-Eing can collapse in a "hot, closed environment." If you can't afford to give out water, then why are you flying someone in from Amsterdam?

Look, as a matter of personal musical taste, I'm all in favor of banning raves at the Cow Palace. And please bust dealers who target kids. But beyond that, hysterical rave-banning is bullpucky. Newsflash from 1968: some people take drugs at (more likely before) parties. These adults are responsible for their own choice. Force the Cow Palace to get better ventilation. Require promoters to hand out free water on the dance floor. But don't deny the thousands of drug-free young kids getting together to dance — rather than, say, ethnically cleanse Uzbekistan — their opportunity to have some electronically fueled, and by now old-fashioned, fun. You can blame rave for a lot of things, but it doesn't kill people.

THE LEAK

Tired of disco? Unphased by wave? At last, the backlash against our dance-floor obsession with the past has begun. The LOWSF crew is dedicating this monthly to recently released bangers and jams only. Get fresh at the weekend.
Fri/18, 10 p.m., $3. Showdown, 10 Sixth St., SF. www.lowsf.com

1994

OK, but here's more of the past — in an irresistibly goofy vein. The delirious 1994 party returns, with revisionist fashion shows, questionable tunes, and tipsy sing-alongs aimed at a new generation of beer-goggled nostalgists. Slap bracelets!
Sat/19, 9 p.m., $10. Paradise Lounge, 1501 Folsom, SF. www.club1994.com

MEGA-TETRIS

How can you resist? Multimedia artist Bryan Von Reuter is turning the Lab into a giant game of Tetris, projecting that old-school video game — the key to the world, really — onto the walls and letting you play, mega-style. Tunes by DJ Middle D stack the blocks.
Sat/19, 8 p.m., $5–$15. The Lab, 2948 16th Street, SF. www.thelab.org

LARRY HEARD

It's been a long time since Larry Heard, a.k.a. Mr. Fingers, helped invent the quintessential Chicago house sound — heck, he's even based in Tennessee these days — but the soul shivers still rain down when he lets his decks do the walking.
Sat/19, 9 p.m.-4 a.m., $25. SOM, 2925 16th St., SF. www.som-bar.com SFBG



BUY TICKETS AT LIVENATION.com ticketmaster
Limit 8 tickets per person. All dates, acts and ticket prices are subject to change without notice. All tickets are subject to applicable service charges.
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ROCKIT ROOM
406 Clement St. SF, CA www.rock-it-room.com

6/16 The Movement
808 South

6/17 Cormega

6/18 Tha Dogg Pound
Kurupt & Daz Dillinger
along side Mr. E

6/19 Dark Wave
Japanese Baby
Reptile House

6/20 The Skatalites
w/ special guests The
Inciters and Franco Nero

6/21 Acoustic Monday
featuring:
Super Group - Jesse
Grant & John Predny
Hiroshi Hara
Done Beginner

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Every Tuesday

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Every Wednesday

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HAPPY HOUR TUE-FRI 5-9PM
SAT-SUN 1-3PM $3 WELL AND DRAFT
$5 BLOODY MARY PINTS

WED 6/16
8P OMG! KAROAKE NO$
8P GENIUS & THE THIEVES, VICTORY & ASSOCIATES, HIGH NOBLES (ROCK/GARAGE/INDIE)

THU 6/17
6P EL RIO BACK PORCH (AMERICAN ROOTS) NO$
8P FORRO BRAZUCA (LATIN/FOLK/ROOTS) $7
9P DJ SURESH (WORLD) NO$

FRI 6/18
5:30 FREE OYSTERS ON THE HALF SHELL
6PM-2A DJ'S CARMEN & MIRANDAS FRUIT STAND (WORLD, FUNK, R&B, POP) NO$
7:30P RED HOTS BURLESQUE
9P SHELLSHAG, GRASS WIDOW, DIRTY MARQUIS, STREET EATERS (PUNK/PSYCH) $8

SAT 6/19
3P MENSCLUB, THE BAR FEEDERS, SASSY, THINGER (ROCK) $8
9P HE WHO CAN NOT BE NAMED, WHITE BARONS, LORDS (HARD ROCK/PUNK)$7

SUN 6/20
3P SUNDAY SALSA
RAY MARTINEZ & AZABACHE
$8 FREE DANCE CLASS AND BBQ

MON 6/21
DOLLAR DAYS $1 PABST/$2 WELL
7P PULSE RIGHT BULLET VIBE, GREAT MAGNET BAND, RULES TO RUIN (ALT/ROCK) $5
9P RADICAL VINYL DJ'S
(OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES)

TUE 6/22
7P WEE THE BAND, OLD TUNNEL ROAD (FOLKS/JAZZROOTS/BLUEGRASS) FREE





Wang Chung (yes, *the* Wang Chung) play Slim's Fri/18.

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 16

ROCK/BLUES/HIP-HOP

Bernadette, Stripmall Architecture, Conspiracy of Venus, Ziva Independent. 8pm, $14. With a burlesque performance by the Cheese Puffs.
Better Than Lahar, Last Ambassadors Elbo Room. 9pm, $7.
Jay Brannan, Terra Naomi, Jhameel Bottom of the Hill. 9pm, $14.
Brother Raven, Golden Retriever, Moholy-Nagy Hemlock Tavern. 9pm, $6.
David Broza, GE Smith Great American Music Hall. 8pm, $35.
Delphic, Butterfly Bones, Delle Vellum Rickshaw Stop. 8pm, $12.
Genius and the Thieves, Victory and Associates, Hi-Nobles El Rio. 8pm, $7.
Cathy Lemon and Johnny Ace with guests Tommy Castro, Kid Andersen, and Ron Thompson Biscuits and Blues. 8 and 10pm, $15.
Pink Noise, Spiro Agnew, Sharing Type Kimo's. 9pm, $5.
Ray Collins Hot Club, Go Getters Verdi Club, 2424 Mariposa, SF; www.atownagency.com. 8pm, $15.
Spindrift Knockout. 9:30pm, $7.
Tea Leaf Green Café du Nord. 9pm, $30.
Wheels on Fire Pissed-Off Pete's, 4528 Mission, SF; www.pissedoffpetes.com. 9pm.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Hands Down! Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.
Machine Sloane, 1525 Mission, SF; (415) 621-7007. 10pm, free. Warm beats for happy feet with DJs Sergio, Conor, and André Lucero.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, $5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Respect Wednesdays End Up. 10pm, $5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize Il Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.
Yoruba Dance Sessions Bacano! Som., 2925 16th St, SF; (415) 558-8521. 9pm, free. With resident DJ Carlos Mena and guests spinning afro-deep-global-soulful-broken-techhouse.

THURSDAY 17

ROCK/BLUES/HIP-HOP

Athlete, Carney Independent. 8pm, $15.
Electric Sister, Deeva, Royal Highness Café du Nord. 9pm, $12.
Melody Gardot Fillmore. 8pm, $35.
Jeremy Jay, My First Earthquake, Attachments Rickshaw Stop. 8pm, $10.
Eilen Jewell, Sallie Ford and the Sound Outside Hotel Utah. 9pm, $10.
Kill Moi, Cinematography, Fake Your Own Death Independent. 9:30pm, $6.
Mallard, Wolf, Ryan Moritz, Camp Out Thee Parkside. 9pm, $6.
Moanin' Dove, Geographer, Leopold and His Fiction, DJ John Vanderslice Bottom of the Hill. 9pm, $10.
Moonalice, Eoin Harrington, Barry "The Fish" Melton Great American Music Hall. 7:30pm, $25. Benefit for Haight Ashbury Free Clinics.
Nachtmahr, Underbyte DNA Lounge. 9pm, $15.
Thrones, Hot Victory Hemlock Tavern. 9pm, $10.
» US Bombs, Forgotten, Druglords of the Avenues, Cunt Sparrer Slim's. 8pm, $14.

FOLK/WORLD/COUNTRY

JimBo Trout and the Fishpeople Atlas Café. 8pm, free.
Tipsy House Plough and Stars. 9pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, $5-7. DJs Pleasuremaker and Señor Oz and special guest Frank(e) spin Afro-tropical, samba, and funk.
Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, $3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Club Jammies Edinburgh Castle. 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Electric Feel Lookout, 3600 16th St, SF; (415) 431-0306. 9pm, $2. With DJs subOctave and Blondie K spinning indie music videos.
Good Foot Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. With DJs spinning R&B, Hip hop, classics, and soul.
Jivin' Dirty Disco Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.
Koko Puffs Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
Nightvision Harlot, 46 Minna, SF; (415) 777-1077. 9:30pm, $10. DJs Danny Daze, Franky Boissy, and more spinning house, electro, hip hop, funk, and more.
Peaches Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.
Popscene 330 Rich. 10pm, $10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.
Rock Candy Stud. 9pm-2am, $5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick.
Solid Thursdays Club Six. 9pm, free. With DJs Daddy Rolo and Tesfa spinning roots, reggae, dancehall, soca, and mashups.

FRIDAY 18

ROCK/BLUES/HIP-HOP

Birdmonster, Dynamite Walls, King Baldwin Bottom of the Hill. 10pm, $12.
Bryan Minus and the Disconnect, Baker London, Odd Owl Brainwash Café, 1122 Folsom; www.brainwash.com. 8pm.
Junip, LoveLikeFire Rickshaw Stop. 8:30pm, $15.
Jamie Lidell Amoeba, 1855 Haight, SF; (415) 831-1200. 6pm, free.
Jamie Lidell, Alex B Independent. 9pm, $20.
LSD and the Search for God, Meek, Fuxa, DJ Darragh Skelton Hemlock Tavern. 9:30pm, $8.
Manicato, Band Data Elbo Room. 10pm, $13.
"Mix Tape: A Night of Music with Locus Favorite and Emerging Artists" ARC Studios and Gallery, 1246 Folsom; http://kearnystreet.org. 8pm, $10. Benefit for Kearny Street Workshop.
Moccretro, Borneo Epicenter Café, 764 Harrison, SF; (415) 543-5436. 7pm, free.
Portugal the Man, Builders and the Butchers, Morning Teleportation Fillmore. 9pm, $20.
» QM, Rec-League, Adverse, Parable Paul Hotel Utah. 9pm, $10.
EC Scott Bimbo's 365 Club. 8 and 10pm, $20.
Shellshag, Grass Widow, Dirty Marquis, Street Eaters El Rio. 9pm, $8.
Kelley Stoltz Great American Music Hall. 9pm, $16.
Tha Dogg Pound (Daz and Kurupt), thekeenone, Beatiki, Sincere, DJ Mr. E Rock-It Room. 10pm, $25.
Thou, Molloch, Fell Voices, Pale Chalice, DJ Rob Metal Thee Parkside. 9pm, $8.
Wang Chung, Notorious Slim's. 9pm, $25.
Devon Williams, Impediments, Haunted Tiger, Blue Jungle, Cum Stain, Cosmonauts Pissed-Off Pete's, 4528 Mission, SF; www.pissedoffpetes.com. 9pm.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, $15.
Black Market Jazz Orchestra Top of the Mark. 9pm, $10.
Karen Segal Group Savanna Jazz. 7:30pm, $8.
Lalah Hathaway Yoshi's San Francisco. 8 and 10pm, $22-30.

FOLK/WORLD/COUNTRY

Bluegrass Bonanza Plough and Stars. 9pm.
Ila Mawana Mojito. 9pm, $7.
Amy Obenski, Liz Ryder Bazaar Café, 5927 California, SF; (415) 831-5620. 7pm, free.
Pine Box Boys, Good Luck Thriftstore Outfit, Shitkickers Café du Nord. 9:30pm, $12.
Rob Reich and Craig Ventresco Amnesia. 6pm, free.
Tempo: A Brazilian Musical Journey Icthus Gallery, 1769 15th St., SF; (415) 563-3896. 7:30pm, $20. Featuring Brazilian popular music, prayer songs, bossa nova, poetry, movement, and more.

DANCE CLUBS

Activate! Lookout, 3600 16th St, SF; (415) 431-0306. 9pm, $3. Face your demigods and demons at this Red Bull-fueled party.
Blow Up Rickshaw Stop. 10pm, $10. With rotating DJs.
Carl Craig and Amp Fiddler Mighty. 10pm, $12.
Dirty Rotten Dance Party Madrone Art Bar. 9pm, $5. With DJs Morale, Kap10 Harris, and Shane King spinning electro, bootybass, crunk, swampy breaks, hyphy, rap, and party classics.
Electric Kingdom Eve Lounge, 575 Howard, SF; www.trueskool.com. 10pm, free. With DJ Ren the Vinyl Archaeologist spinning electro, breaks, and house.
Exhale, Fridays Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, $5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and

Vinnie Esparza.
Fubar Fridays Butter, 354 11th St., SF; (415) 863-5964. 6pm, $5. With DJs spinning retro mashup remixes.
Gay Asian Paradise Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, $8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.
Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, $10. With DJ Brian spinning hip hop, mashups, and top 40.
Hot Chocolate Milk. 9pm, $5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.
Hubba Hubba Revue: Hell DNA Lounge. 9pm, $10-15. Burlesque.
Look Out Weekend Bambuddha Lounge. 4pm, free. Drink specials, food menu and resident DJs White Girl Lust, Swayzee, Philie Ocean, and more.
Loose Stud. 10pm-3am, $5. DJs Domino and Six spin electro and indie, with vintage porn visual projections to get you in the mood.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Oldies Night Knockout. 9pm, $2-4. Doo-wop, one-hit wonders, and more with DJs Primo, Daniel, and Lost Cat.
Radioactivity 222 Hyde, SF; (415) 440-0222. 6pm. Followed by **Warm Leatherette** at Space Gallery, 1141 Polk, SF; (415) 377-3325. 9pm. A back to back traveling Cold Wave night with DJs spinning danceable post-punk and psychedelic.
Rockabilly Fridays Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.
Too Cool for (Pre)School Som. 9pm, $10-$20 donation. With DJs Space Cowboy, Mancub, Shissler, and more. Proceeds to benefit the Silverspot Cooperative Nursery School.

SATURDAY 19

ROCK/BLUES/HIP-HOP

Earthless, Dirty Power, Hot Fog, Carlton Melton Bottom of the Hill. 9pm, $12.
"Epic Daze: Cannabis Cup USA" Mezzanine. 6:30pm. With Eagles of Death Metal, Lyrics Born, and more.
Terry Hanck Biscuits and Blues. 8 and 10pm, $20.
He Who Cannot Be Named, White Barons, Lords El Rio. 10pm, $7.
Head Like a Kite, Jonesin', Smoosh Hemlock Tavern. 9:30pm, $7.
Jim Lauderdale Noe Valley Ministry, 1021 Sanchez, SF; www.noevalleymusicseries.com. 8:15pm, $22.
Mensclub, Bar Feeders, Sassy, Thinger El Rio. 4pm, $8.
Murphy's Law, Hoods, Pressure Point, Wolves and Thieves Thee Parkside. 9pm, $12.
Playing for Change Band Slim's. 9pm, $35.
Point of View, Binky, New Hope for the Dead Thee Parkside. 3pm, free.
Super Adventure Club, PC Muñoz's Left Hook, Punk Funk Mob Hotel Utah. 9pm, $8.
Thumper Pissed-Off Pete's, 4528 Mission, SF; www.pissedoffpetes.com. 9pm.

JAZZ/NEW MUSIC

Al Coster Group Savanna Jazz. 7:30pm, $5.
Lalah Hathaway Yoshi's San Francisco. 8 and 10pm, $30.
Rita Lackey and friends Caffe Trieste, 1667 Market, SF; www.caffetrieste.com. 6:30pm.

FOLK/WORLD/COUNTRY

Infamous Stringdusters Café du Nord. 9pm, $14.
Andy Irvine Plough and Stars. 9pm.
Keep the Faith: New Old Time Chautauqua Cowell Theater, Fort Mason, Marina at Bay, SF; (415) 345-7575. 7:30pm, $28. A benefit for KPFA.
Sun Araw, Jealousy Amnesia. 9pm, $6.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Bootie DNA Lounge. 9pm, $6-12.
Booty Bassment Knockout. 10pm, $5. Booty-shaking hip-hop with DJs Ryan Poulsen and Dimitri Dickenson.
Club Skirts Orson, 508 4th St., SF; (415) 777-1508?. 9pm, free. With Topp Twins performing live and more. Honoring the women's films at Frameline.
Cock Fight Underground SF. 9pm, $7. Locker

CONTINUES ON PAGE 42 ››

Make-Out Room



WED 6/16 7:30PM $5
MONGOLOID
(DEVO TRIBUTE ACT)
9:00PM NO COVER!
BURN DOWN THE DISCO!
80S DANCE PARTY
DJ 2SHY-SHY AND DJ MELT W/ U
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A COMIC EXCAVATION OF PRIVATE TEENAGE DIARY ENTRIES, POEMS, & LOVE LETTERS
EVERY FRIDAY 10PM $5
LOOSE JOINTS!
W/ DJS TOM THUMP, DAMON BELL & CENTIPEDE
RARE GROOVE/FUNK/SOUL/HIP-HOP & MORE!
SAT 6/19 7PM $12 ADV/$15 DOOR
MORTIFIED
EVERY SATURDAY NIGHT! 10PM, $5
EL SUPERRITMO!
ROGER MAS Y EL KOOL KYLE
CUMBIA, DANCEHALL, SALSA, HIP-HOP
SUN 6/20 8PM $7.99
SEAWEED SWAY SHOWCASE!
AARON NOVIK'S THORNY BROCKY
LITTLE WINGS • NOHOW ON (NYC)
MON 6/21 9PM NO COVER!
UNCLE RAY'S PSYCHEDELIC SOUL!
GROOVE, PSYCH, R&B, FUNK, POWER POP, GARAGE, SOUL, ROCK AND HIP HOP
TUE 6/15 9:30PM NO COVER!
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WEDNESDAY JUNE 16
Happy Hour
5:00pm-9:00pm
THURSDAY JUNE 17
10 Million Stumblers
8:00pm-2:00am
Come celebrate 10 million StumbleUpon users! DJs Spesh, Ts, and Danny White, iPad raffle, food, live painting and more...
FRIDAY JUNE 18
Shownuff, Gauco
5:00pm-9:00pm | Free
Free live music and drink specials
Listening Lounge
9:00pm-2:00am | $10
Presented by
Ron Ilog & the Reignforest Collective
SATURDAY JUNE 19
Shine
10:00pm-2:00am | $10
With Boogie Events.
More info and guestlist go to boogieeventscompany.com

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KITCHEN OPEN DAILY
★Thu 6/17 9PM $6 — THE MALLARD, THE WOLF, RYAN MORITZ, CAMP OUT
★Fri 6/18 9PM $8/$10 ALL AGES — WHORE FOR SATAN PRESENTS: THOU, MOLOCH, FELL VOICES, PALE CHALICE, DJ ROB METAL
★Sat 6/19 3PM/FREE ALL AGES — HAPPY HOUR SHOW: POINT OF VIEW, NEW HOPE FOR THE DEAD
9PM $10 ALL AGES — POWERHOUSE PRESENTS: HOODS, PRESSURE POINT, WOLVES & THIEVES
★Sun 6/20 4PM/FREE — TWANG SUNDAY: LARIATS OF FIRE, WHISKEY TANGOS
8PM $10 — DRAG THE RIVER, THE FAMOUS, STACY DEE & LIL JEN
★Tues 6/22 8PM $6 — STRIPPED DOWN TUESDAYS, $2 TACOS & $2 PBR: DAVE HAUSE (LOVED ONES), CHON TRAVIS (EX. LOVE EQUALS DEATH), TRAVIS HAYES & FRIENDS
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6/25 - THE PLEASURE KILLS, THE BLANK STARES, GLITTER WIZARD
6/26 - ZOROASTER, BLACK TUSK, DARK CASTLE, SERPENT CROWN
7/1 - DEAD TO ME, BIG KIDS, 1994, PERFECT MACHINES
7/2 - NOTHINGTON, THE RIOT BEFORE, HEARTSOUNDS
7/3 - GRAVEHILL, CARDIAC ARREST, HOD, FATALIST
7/8 - AUSTIN LUCAS, CORY BRANAN
7/9 - THE DWARVES ACOUSTIC, TATER FAMINE
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Punk Funk Mob
SUNDAY, 6/20 · 8:30 PM $7
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Kristen Ward
Kelli Schaefer
MONDAY, 6/21 · SIGN UP @ 7:30 PM · FREE
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OPEN MIC WITH JJ SCHULTZ
WEDNESDAY, 6/23 · 9 PM $7 TIX AT TICKETWEB
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THURSDAY, 6/24 · 9 PM $8 TIX AT TICKETWEB
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Kindness and Lies
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The Paper Sons
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+special guest
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SAT/19

DANCE CLUBS

CONT››

room antics galore with electro-spinning DJ Earworm and hostess Felicia Fellatio.
Dead After Dark Knockout. 6-9pm, free. With DJ Touchy Feely.
Fire Corner Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
Fringe Madrone Art Bar. 9pm, $5. With DJs Blondie K and subOctave spinning indie music videos.
Full House Gravity, 3505 Scott, SF; (415) 776-1928. 9pm, $10. With DJs Roost Uno and Pony P spinning dirty hip hop.
Larry Heard aka Mr. Fingers Som. 9pm, $20.
Gemini Pride Party Supperclub. 9:30pm, $10. With DJs Mei Lwun, Nuxx, Kipp Glass, and Tristan Jaxx and dance performances throughout the night.
HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.
Non Stop Bhangra Rickshaw Stop. 9pm, $20. Bhangra beats with Dholrhythms and DJ Jimmy Love.
Prince vs. Michael Madrone Art Bar. 8pm, $5. With DJs Dave Paul and Jeff Harris battling it out on the turntables with album cuts, remixes, rare tracks, and classics.
Rock City Butter, 354 11th St., SF; (415) 863-5964. 6pm, $5 after 10pm. With DJs spinning party rock.
Saturday Night Soul Party Elbo Room. 10pm, $10. Sixties soul with DJs Lucky, Phengren Oswald, and Paul Paul.
Social Club Lookout, 3600 16th St, SF; (415) 431-0306. 9pm. Shake your money maker with DJs Lee Decker and Luke Fry.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

SUNDAY 20

ROCK/BLUES/HIP-HOP

BellRays, Hank IV, Carlos, Primitivas, Ezee Tiger Bottom of the Hill. 2pm, $12.
Christian Mistress, Serpent Crown Hemlock Tavern. 9pm, $6.
Drag the River, Famous, Stacey Dee and Lil Jen Thee Parkside. 8pm, $10.
Angélique Kidjo, Sarazino Sigmund Stern Grove, 19th Ave at Sloat, SF; www.sterngrove.org. 2pm, free.
Little Wings, Aaron Novik's Thorny Brocky, NoHow On Make-Out Room. 8pm, $8.
Andy McKee, Johnny Dickinson Great American Music Hall. 8pm, $21.
A Place to Bury Strangers, Light Pollution, Weekend Rickshaw Stop. 7:30pm, $14.
Rescues Café du Nord. 8pm, $10.
"Soundwave Festival ((4)): Rock the Bike at Sunday Streets Mission" 24th St and Valencia, SF; www.projectsoundwave.com. 1pm, free. Bike-powered music with Kemo Sabe.
Bobbie Spider Webb Biscuits and Blues. 8 and 10pm, $15.
William Control, Mankind Is Obsolete, Savi0r, Cystem Cex DNA Lounge. 8:30pm, $15.

JAZZ/NEW MUSIC

Lalah Hathaway Yoshi's San Francisco. 5 and 7pm, $5-30.
Cal Keoola and Jon Rubin Bliss Bar, 4026 24th St, SF; www.blissbarsf.com. 4:30pm, $10.
Tango #9 Café Royale, 800 Post, SF; (415) 641-6033. 7pm, free.

FOLK/WORLD/COUNTRY

Kally Price Band, SF Bourbon Kings Amnesia. 9pm, $7-$10.
Kitchen Fire Thee Parkside. 4pm, free.
Ray Martinez and Azabache El Rio. 4pm, $8.
Darcy Noonan, Richard Mandel, Jack Glider and friends Plough and Stars. 9pm.
2010 Country Throwdown Tour Shoreline Amphitheatre, One Amphitheatre Parkway, Mountain View; (650) 967-3000. 1pm, $21-$41. With Montgomery Gentry, Jamey Johnson, Little Big Town, Jack Ingram, Eric Church, Eli Young Band, Lost Trailers, Heidi Newfield, and more.

DANCE CLUBS

Call In Sick Skylark. 9pm, free. DJs Animal and I Will spin danceable hip-hop.

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DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.
Dub Mission Elbo Room. 9pm, $6. Dub, roots, and classic dancehall with Vinnie Esparza and Ludichris.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.
Lowbrow Sunday Delirium. 1pm, free. DJ Roost Uno and guests spinning club hip hop, indie, and top 40s.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, $5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 21

ROCK/BLUES/HIP-HOP

Boyce Avenue, Tamar Kaprelian Café du Nord. 8:30pm, $14.
Brian Jonestown Massacre, Federale Fillmore. 9pm, $22.50.
Gregory Isaacs Independent. 9pm, $30.
Peggy Sue, Pepper Rabbit, todayokay Bottom of the Hill. 9pm, $12.
Pulse Right Bullet Vibe, Great Magnet Band, Rules to Ruin El Rio. 7pm, $5.
Smokin' Joe Lubeck with Bnois King Biscuits and Blues. 8 and 10pm, $16.
Yelawolf, DJ Quest, Z-Man, DJ B. Cause Slim's. 9pm, $15.

DANCE CLUBS

Bacano! Som., 2925 16th St, SF; (415) 558-8521. 9pm, free. With resident DJs El Kool Kyle and Santero spinning Latin music.
Black Gold Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Ceremony Knockout. 10pm, free. Darkpop, goth, industrial, and more with DJs Deadbeat and Yule Be Sorry.
Krazy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, $ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.
M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.
Monster Show Underground SF. 10pm, $5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

TUESDAY 22

ROCK/BLUES/HIP-HOP

Brier Rose, Big Blue Whale, American Studies Hemlock Tavern. 9pm, $6.
Fat Freddy's Drop, Jeremy Sole Independent. 9pm.
Gema, Sang Matiz Elbo Room. 9pm, $7.
Dave Hause, Chon Travis, Travis Hayes and friends Thee Parkside. 8pm, $6.
Hot Air Platoon, Storming Stages and Stereos Knockout. 9pm, $3.
Kate Miller-Heidke Café du Nord. 8pm, $12.
Old Tunnel Road, Wee the Band El Rio. 7pm, free.
Psychedelic Furs, She Wants Revenge Fillmore. 8pm, $32.50.
Rooney, Young Veins, Black Gold Slim's. 8pm, $16.
Shants, Il gato, Jen Grady Bottom of the Hill. 9pm, $8.
Topp Twins Swedish American Hall (upstairs from Café du Nord). 8pm, $20.

DANCE CLUBS

Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
La Escuelita Pisco Lounge, 1817 Market, SF; (415) 874-9951. 7pm, free. DJ Juan Data spinning gay-friendly, Latino sing-alongs but no salsa or reggaeton.
Matmos, So Percussion, Lexington Mountain Boys Rickshaw Stop. 8pm, $12.
Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubbuck spinning house. **SFBG**

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THU JUN 17 8:30PM DOORS $10 age: 21+ — THE MOANIN DOVE · GEOGRAPHER · LEOPOLD AND HIS FICTION · JOHN VANDERSLICE (DJ)
BIRDMONSTER · DYNAMITE WALLS · KING BALDWIN — FRI JUN 18 8:30PM DOORS $12 age: 21+
SAT JUN 19 8:30PM DOORS $12 age: 21+ — PARKERZALOOZA VI · EARTHLESS · DIRTY POWER · HOT FOG · CARLTON MELTON
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SUN Jun 20 9pm, FREE	DJ TBA
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Michael Soldier leads the festivities in Thrillpeddlers' *Hot Greeks*. PHOTO BY DAVID ALLEN

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

ONGOING

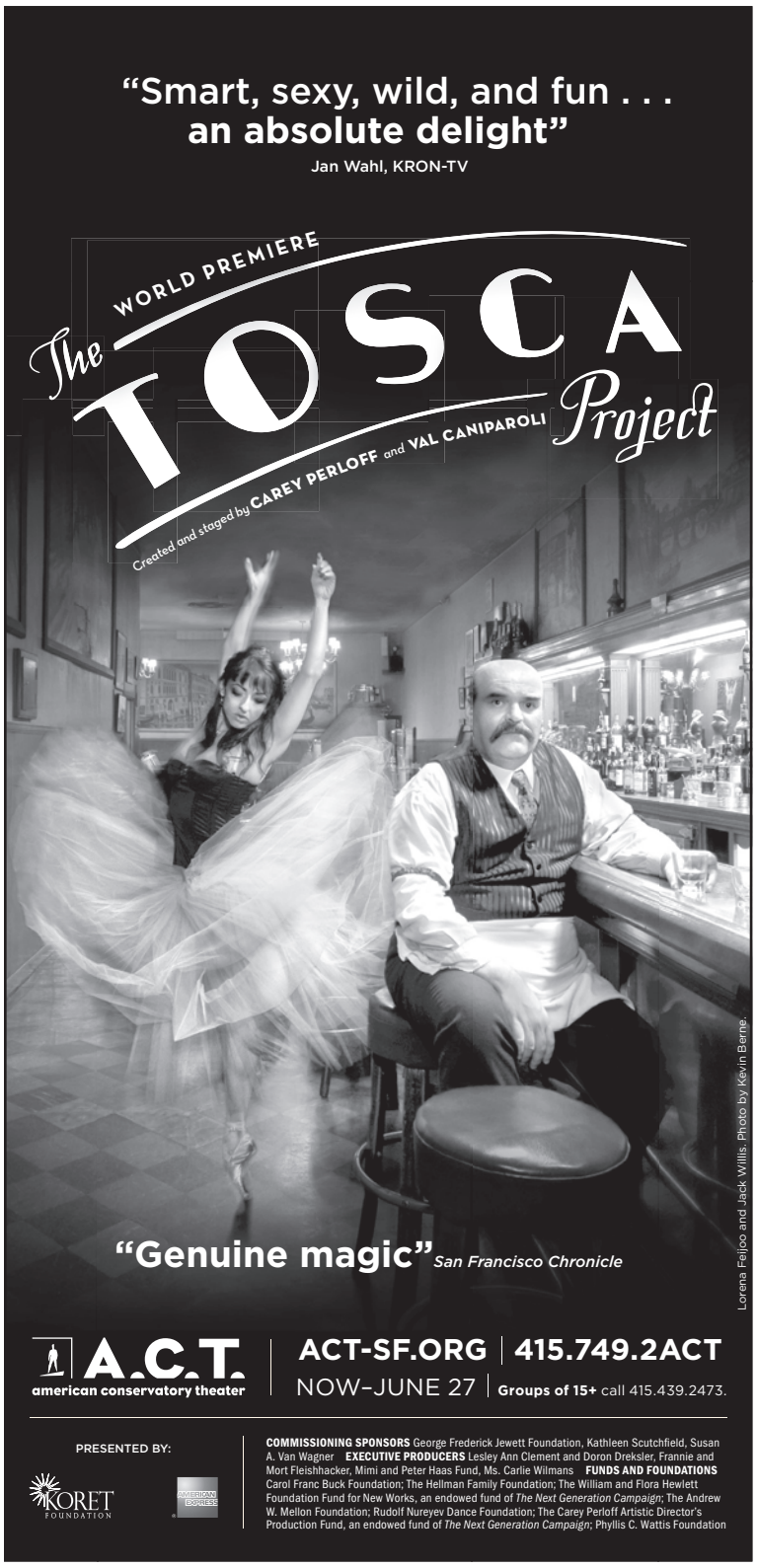
Abigail: The Salem Witch Trials Temple SF, 540 Howard; www.templesf.com. $10. July 8, 29, Aug 5, 12, 19, 26, 9pm. Through Aug 26. Buzz Productions, with Skycastle Music and Lunar Eclipse Records, presents an original rock opera based on the Salem witch trials.
All My Sons Actors Theatre of San Francisco, 855 Bush; 345-1287, www.ticketweb.com. $26-38. Wed-Sat, 8pm. Through June 26. Actors Theatre performs Arthur Miller's masterwork.
Andy Warhol: Good For the Jews? Jewish Theatre, 470 Florida; 292-1233, www.tjt-sf.org. $15-45. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Sun/20. Renowned monologist Josh Kornbluth takes on Pop art.
Bone to Pick and **Diadem** Cutting Ball Theater, Exit on Taylor, 277 Taylor; 1-800-838-3006, www.cuttingball.com. $15-30. Thurs-Sat, 8pm; Sun, 5pm. Through Sun/20. Cutting Ball Theater closes its tenth season with a pair of plays by Eugenie Chan.
Boys Will Be Boys New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. $22-40. Wed-Sat, 8pm; Sun, 2pm. Through June 26. What happens when you realize you have Gay Attention Deficit Disorder? This comedic musical aims to find out.
Die Walküre War Memorial Opera House, 301 Van Ness, SF; www.sfopera.com. $15-360. Sat/19, Tues/22, June 25, 30, 7pm. Through June 30. San Francisco Opera presents the second installment of Wagner's Ring cycle, directed by Francesca Zambello.
"Durang Me!" Next Stage, 1620 Gough; 1-800-838-3006, www.custommade.org. $10-28. Thurs-Sat, 8pm; Sun, 7pm (no show July 4). Through July 10. Custom Made performs two comedies by Christopher Durang: *Sister Mary Ignatius Explains It All For You*, and *The Actor's Nightmare*.
La Fanciulla Del West War Memorial Opera House, 301 Van Ness, SF; www.sfopera.com. $15-360. Opens Wed/9, 7:30pm. Fri/18, July 2, 8pm; June 24, June 29, 7:30pm; June 27, 2pm. Through June 17. San Francisco Opera presents Puccini's opera, with Deborah Voigt as Minnie.
Forever Never Comes Boxcar Playhouse, 505 Natoma; www.crowdedfire.org. $10-25. Wed-Sat, 8pm. Through June 26. Crowded Fire performs Enrique Urueta's world premiere "psycho-Southern queer country dance tragedy."
Giant Bones Exit Theatre, 156 Eddy; (650) 728-8098, www.brownpapertickets.com. $15-50. Thurs-Sat, 8pm. Through Sat/19. A frolic into the fantasy genre.
Gutenberg! The Musical! Exit Stage Left, 156 Eddy, SF; www.beardsbeardsbeards.com. $20. Thurs-Sat, 8pm. Through June 26. A Theatre Company presents a musical about two writers who scheme to create a Broadway musical about Johann Gutenberg.
***Hot Greeks** Hypnodrome Theatre, 575 Tenth St; 1-800-838-3006, www.thrillpeddlers.com. $30-69. Thurs, 8pm; Sun, 7pm. Through June 27. On the principle that when you've got it you should really flaunt it, San Francisco's Thrillpeddlers essay their second revival of a musical by the storied Cockettes. *Hot Greeks*, which premiered in midnight performances at the old Palace Theater in 1972, was the gleefully crazed cross-dressing troupe's only other fully scripted musical besides, of course, *Pearls Over Shanghai*.
While not the *Oresteia* or anything, *Hot Greeks* is more than an excuse for a lot of louche, libidinous hilarity. Okay, not much more. But it is a knowing little romp — supported by some infectious songs courtesy of Martin Worman and Richard "Scrumbly" Koldewyn — wedding trashy high school romance with the trashy ancient Greece of Aristophanes and the Peloponnesian War. (Avila)
***How I Learned to Stop Worrying and Lost My Virginity** SF Playhouse, 533 Sutter; www.sfplayhouse.org. $20. Sun, 7pm. Through June 27. Aileen Clark's one-woman show.
KML Goes Undercover Zeum Theater, 221 4th St, SF; www.killingmylobster.com. $10-20. Thurs-Fri, 8pm; Sat, 7pm, 10pm; Sun, 7pm. Through June 27. Killing My Lobster returns with a series of comedic vignettes based on the theme of espionage.
Krapp's Last Tape Exit on Taylor, 277 Taylor; 1-800-838-3006, www.cuttingball.com. $15-30. Thurs-Sat, 8pm; Sun, 5pm. Through July 3. Cutting Ball Theater remounts its strong recent production of Samuel Beckett's hour-long solo play.
Marga Gomez is Proud and Bothered New Conservatory Theater Center, 25 Van Ness; 861-8972, www.nctcsf.org. $18-40. Thurs-Sat, 8pm (no show June 25); Sun, 2pm. Through June 26. Gomez performs her GLAAD Media award-winning comedy.
The New Century New Conservatory Theatre Center, 25 Van Ness, SF; 861-8972, www.nctcsf.org. $22-40. Wed-Sat, 8pm; Sun/20, July 11, 2pm. Through July 11. New Conservatory Theatre Center performs Paul Rudnick's bill of short comedies.
***Pearls Over Shanghai** Hypnodrome, 575 Tenth St.; 1-800-838-3006, www.thrillpeddlers.com. $30-69. Fri-Sat, 8pm. Through June 26. Starting July 10, runs Sat, 8pm and Sun, 7pm. Through August 1. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.
Peter Pan Threesixty Theater, Ferry Park (on Embarcadero across from the Ferry Bldg); www.peterpantheshow.com. $30-125. Tues and Thurs, 7pm; Fri-Sat, 7:30pm (also Sat, 2pm); Wed, 2pm; Sun, 1 and 5pm. Through August 29. JM Barrie's tale is performed in a specially-built 360-degree CGI theater.
Sandy Hackett's Rat Pack Show Marines' Memorial Theater, 609 Sutter; 771-6900. $30-89. Fri-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Through June 27. A big band cigarettes-and-high-ball nightclub act.
"Something C.O.O.L.: The Summer Cabaret Festival" Eureka Theatre, 215 Jackson; www.brownpapertickets.com. Free-$10. Mon-Tues, 7:30pm; Wed, 8pm. Through June 27. Cabaret singer Carly Ozard presents six diverse showcases (Mon-Tues nights) and hosts open mics (Wed nights) with professional performers.
Speed the Plow Royce Gallery, 2910 Mariposa; 1-866-811-4111, www.speedtheplowsf.com. $28. Thurs-Sat, 8pm. Through Sat/19. Expression Productions performs David Mamet's black comedy.
***The Tosca Project** American Conservatory Theater, 415 Geary; 749-2ACT, www.act-sf.org. $15-87. Wed-Sat, 8pm; Wed, Sun, 2pm. Through June 27. Four years in the making, this ACT–SF Ballet collaboration unfurls a lushly romantic, whimsical pageant of San Francisco history through movement, character, mise en scène, and an irresistible cultural lens: the famed North Beach bar lending the project its setting and name. Co-created by ACT's Carey Perloff and SFB choreographer Val Caniparoli, the storyline traipses over every iconic period since Prohibition—sometimes too cursorily but generally with vigor and a quietly gathering intoxication—meanwhile centering on three characters: the tragically lovelorn Italian bartender-owner (Jack Willis); a Russian émigrée and regular (Rachel Ticotin) who eventually inherits the establishment; and an African American musician (Gregory Wallace) arriving on the lamb, who becomes another permanent fixture of the place. Never far away either is the incarnation of the Bartender's lost love, played by SFB's enchanting Lorena Feijoo. Although the story is conveyed without dialogue, there are moments when words take the stage too—how could they not in Beat-era SF, especially with a neighbor in poet-publisher Lawrence Ferlinghetti (played here by the consistently winning Peter Anderson). The truly rare treat, of course, is watching the dancers of SF Ballet—not least the radiant and commanding Sabina Allemann (who retired from SFB in 1999), with added power and charisma in key scenes from Pascal Molat—relatively up-close and personal, mingling persuasively with their formidable actor colleagues, enveloped in an exquisite stage design (courtesy of Douglas W. Schmidt, gorgeously lit by Robert Wierzel) and a moody soundscape (by Darron L West) featuring choice period songs. (Avila)

BAY AREA

John Steinbeck's The Pastures of Heaven Bruns Amphitheater, 100 California Shakespeare Theater Wy, Orinda; (510) 548-9666, www.calshakes.org. $34-70. Tues-Thurs, 7:30pm; Fri-Sat, 8pm (also June 26, 2pm); Sun, 4pm. Through June 27. Cal Shakes leads off its season with an original staging of John Steinbeck's early story cycle, a collaboration with Word for Word theater company gracefully adapted by acclaimed San Francisco playwright Octavio Solis (*Lydia*, *Ghosts of the River*). Artistic director Jonathan Moscone directs a fine 11-actor cast in lively performances across a smoothly intertwining set of ten tales, all revolving around two specific households—one, the Munroe family, settled upon a notoriously "cursed" patch of land—in the central California valley that a Spanish explorer once dubbed "the pastures of heaven." Irony anyone? Steinbeck went for broke in the themes and taboos he touches upon here, from incest, madness, infanticide—he misses one or two, but not many.
It's sometimes somber yet rarely heavy going, however, with many lighter stories and situations in the mix, and director Moscone's staging missing few opportunities for added humor along the way. At the same time, the stories are not equally compelling—the overly crowd-pleasing "song" story of two Mexican American sisters (Catherine Castellanos and Joanne Winter) who segue almost unconsciously from a failed restaurant venture into prostitution, for instance, is cute but surprisingly ho-hum. But if you lie back and let the play's frontier landscape unfurl (as you do literally anyway in the hill-saddled Bruns Amphitheater), the evening has a dependable charm and several dramatic highlights—not the least of which features the powerful Rod Gnapp in the role of a man desperate to appear prosperous before his family and neighbors. (Avila)
Speech & Debate Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. $34-55. Wed-Sat, 8pm; Sun, 2pm, 7pm; Tues, 7pm. Through July 18. Aurora Theatre closes its 18th season with Stephen Karam's comedy about three teen misfits connected to a small town sex scandal.
***Woody Guthrie's American Song** Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208, www.marintheatre.org. $34-54. Tues, Thurs-Sat, 8pm; Wed, 7:30pm; Sun, 2 and 7pm. Through June 27. Marin Theater Company presents director-adapter Peter Glazer's graceful, dynamic staging of the life and times of Woody Guthrie using the famed folk singer's own enduring words and music (impressively, rousingly orchestrated and arranged by Jeff Waxman). Traveling alternately hard, light, and stirringly through the 1930s and 1940s before leaping ahead to alight briefly on the present (which is never far, in fact, from any of the concerns of the much abused but resilient working people channeled so brilliantly in Guthrie's social poetry), five charismatic cast members (Lisa Asher, Berwick Haynes, Sam Misner, Matt Mueller, Megan Pearl Smith) sing, act, and play their own instruments beautifully, backed by a smooth and irresistible band under multi-instrumentalist and musical director Tony Marcus. You don't have to know a lick of Guthrie's material to immediately understand its relevance and beauty in these cleverly staged set pieces, which are as humorous and crowd-pleasing as they are unapologetically damming and defiant of the rule of capital. For Guthrie fans, of course, this is a must. (Avila)

PERFORMANCE/DANCE

Ball-ist-ic CounterPULSE, 1310 Mission; 626-2060, www.counterpulse.org. Fri/18-Sat/19, 8pm and 9:30pm. $18-22. Scott Wells & Dancers present a performance with seven dancers and a lot of balls.
Liss Fain Dance Novellus Theater, Yerba Buena Center for the Arts, 701 Mission; 978-2787, www.ybca.org. Thurs/17-Sat/19, 8pm. $15-30. The company presents its home season, with two premieres, *How It Ends* and *Speak of Familiar Things*.
Marsh's 20th Anniversary Performance Marathon The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. Sat/19, noon-midnight. A full-day of performances, including appearances by Charlie Varon and David Ford, and a late-night party. SFBG







If looking at this picture awakens a competitive pre-teen spirit that makes you want to organize oddly shaped blocks into straight lines, head down to the Tetris Tournament at the Lab on Sat/19 and see if your Tetris skills have stood the test of time.

On the Cheap listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THURSDAY 17

Another Science Fiction Get Lost Travel Books, 1885 Market, SF; (415) 437-0529. 7pm, free. San Francisco author and archivist Megan Prelinger will discuss and show images from her new book, *Another Science Fiction: Advertising the space race 1957-1962*, where she presents 100s of advertisement images from a time that marked the beginning of space research as well as the golden age of science fiction writing.

FRIDAY 18

FINKTOONS Element Lounge, 1028 Geary, SF; (415) 440-0111. 10pm, free if you say "FINKTOONS" at the door. What do you get when you cross sketch comedy, horror movies, cartoons, and bizarre short films? FINKTOONS, of course. Enjoy a night of never before seen sketches and cartoons, including a live performance by the project's co-creators Brandon Fink and Tyler Moazed.
Giants County Fair McCovey Cove, Giants Lot A, behind AT&T Park, SF; www.sfgiants.com/fair. Fri./11-Sun/20, free. This old-fashioned county fair with a San Francisco spin features games, fair food, music, a CUESA urban farming tent dedicated to cooking and gardening, and over 20 carnival rides, including a Ferris wheel, bumper cars, super-swings, and more. $5 per ride or $20 for unlimited rides. The fair will overlap with six Giants games, including the Bay Bridge Series against the A's.

SATURDAY 19

Breaking Ground San Francisco County Fair Building, 9th Ave. at Lincoln, Golden Gate Park, SF; (415) 750-5110. 9am-1pm, free. This urban gardening youth conference is open to all Bay Area high school students featuring youth led, hands on workshops, information about jobs and paid internship opportunities, food and entertainment, tours of some of San Francisco's coolest gardens, and more.
Mission Community Market 22nd St. between Mission and Bartlett, SF; http://missioncommunitymarket.blogspot.com. 4pm-8pm, free. Attend the kick off to this weekly summer outdoor market that celebrates the Mission by promoting healthy eating, locally owned businesses, community programs, public space, and live music in the street. Proceeds from all food bought at Lolo's, Café Revolution, and Escape from New York Pizza will be donated to the MCM Fund. All market profits will be reinvested into public space improvements. Featuring live music by Seth Augustus, Diana Gameros, Santos Perdidos, and King City and live performances from Abada Capoeira, Danza Azteca, and Sirron Norris.
"Obviously You're Not a Golfer" Kokoro Studio, 682 Geary, SF; (415) 400-4110. 7pm, free.
The Flat Earth Collective presents this literary event featuring readings by Tom Andes, David Holler, Erica Lewis, and Sara Mumolo and dramatic performances of new work by Sarah Ciston and Tavia Stewart-Streit.
StreetSmARTS African American Art and Culture Complex, 762 Fulton, SF; www.sfartscommission.org/streetsmarts. 6pm, free. Celebrate StreetSmARTS pilot-program murals, a program that connects established muralists with San Francisco private property owners to create vibrant art based on visual concepts reflecting the fabric of the neighborhood and make property less likely to be vandalized. Festivities to feature live muraling, film screenings, speakers, DJs, and a breakdance contest. A StreetSmARTS art exhibition will be unveiled at midnight.
Tetris Tournament II The Lab, 2948 16th St., SF; (415) 864-8855. 8pm, $5-$15 sliding scale. Test your skills with the world's most popular puzzle game at this karaoke-style arcade competition. Musician, media artist, and performer Bryan Von Reuter rigged it so the highest scoring players will reap all the glory on a jumbotron projected screen and score board with DJ Middle D spinning records all night.

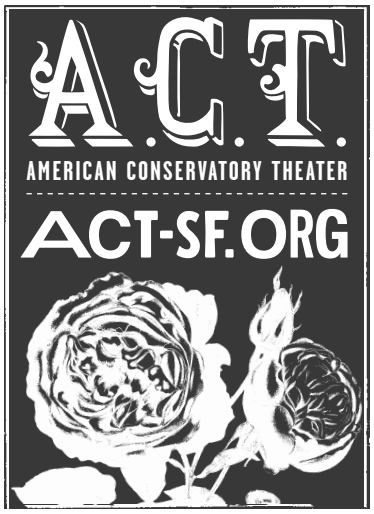
SUNDAY 20

Cardboard Tube Fighting League Hayes Valley Farm, 450 Laguna, SF; www.tubeduel.com. 3pm, free. Come in your best cardboard armor attire, bring food to participate in the picnic potluck, and vie for a chance to win a legendary cardboard sword. Prizes also awarded for best cardboard costume. If you need a costume go to the free Cardboard Amor Building Workshop Sat/19 3pm at Hayes Valley Farm. Bring scissors, glue, twine, and anything you think you might need to build righteous armor.
Rock the Bike Valencia and 24th St., SF; www.projectsoundwave.com. The ongoing green sound festival, Project Soundwave, teamed up with Rock the Bike to bring you this unique free environmental music event at the Mission District Sunday Streets program featuring the acoustic punk sounds of Kemo Sabe brought to you by pedal powered mics, amps, and instruments.

MONDAY 21

BAY AREA

Summer Solstice Celebration Muir Beach, Golden Gate National Recreation Area, Route 1, Marin; (415) 388-2596. 6pm, free. Celebrate the longest day of the year at this bonfire solstice party featuring storytelling and songs. Dress warmly and bring a mug for hot drinks. No reservations required.
Ubiquity Anniversary Exhibit Guerilla Art Café, 1620 Shattuck, Berk.; (510) 845-CAFÉ. 6pm, free. Attend the opening of this art exhibit celebrating the 20th anniversary of Bay Area funk and soul from Ubiquity Records with paints of, and inspired by, Darondo, Eugene Blacknell, Sugarpie Desanto, and Twilight. The opening will feature Guerilla Café art collective and Ubiquity artists live painting and creating a video montage. Throughout the show, Guerilla will host guest appearances by the musicians and DJ sets playing their music.
For Lit, Talks, and Benefits listings, visit the Pixel Vision blog at www.sfbg.com/pixel_vision.
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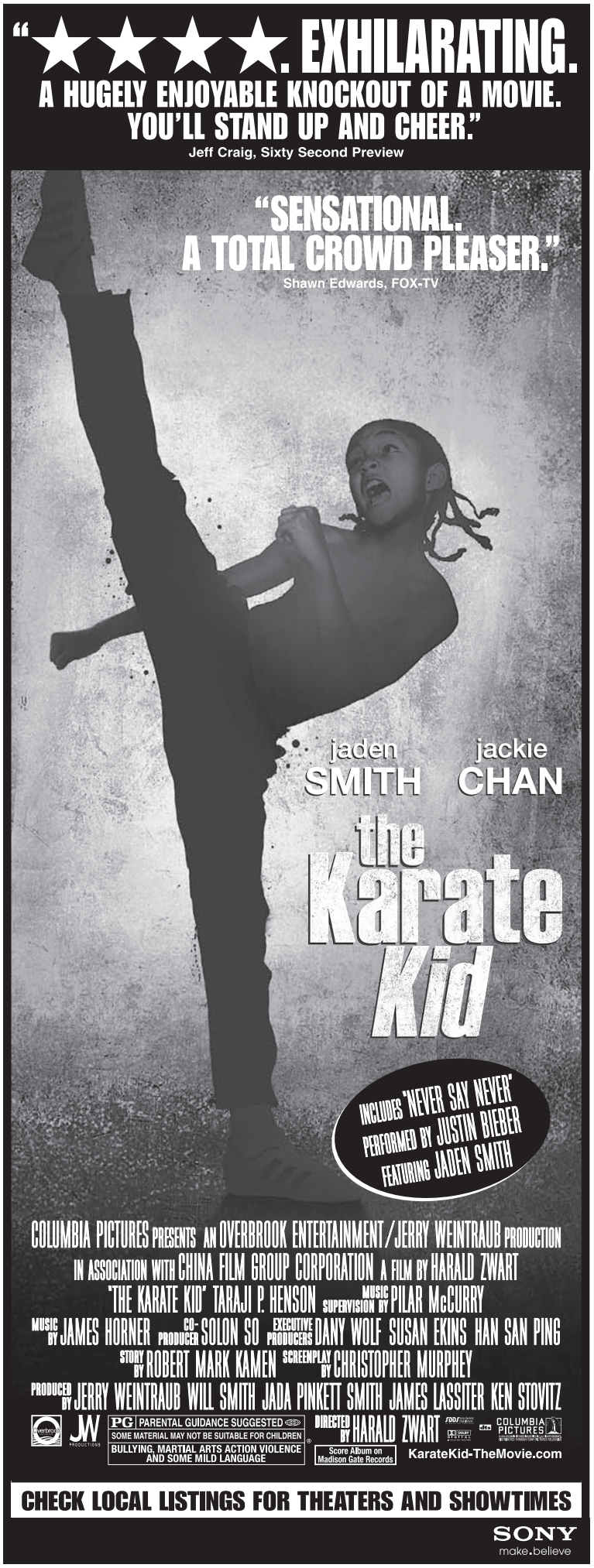






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Josh Brolin is the titular bounty hunter in *Jonah Hex*, out Fri/18.

PHOTO BY JAMIE TRUEBLOOD

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Erik Morse, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

FRAMELINE34

The 34th San Francisco International LGBT Film Festival runs June 17-27 at the Castro, 429 Castro, SF; Roxie, 3117 16th St, SF; Victoria, 2961 16th St, SF; and Rialto Cinemas Elmwood, 2966 College, Berk. Tickets (most shows $8-15) can be purchased at www.frameline.org. All times pm unless otherwise noted.

THURS/17

Castro *The Secret Diaries of Miss Anne Lister* 7. *Off World* 10.

FRI/18

Castro *The Real Anne Lister* noon. "Curious Thing" (shorts program) 1:45. *Sasha* 4:30. *The Owls* 7. *Grown Up Movie Star* 9:30.
Roxie "Hustlers and Exhibitionists: Andy Warhol Retrospective" 7. "Bi Request" (shorts program) 9:30.
Victoria *8: The Mormon Proposition* 7. *Open* 9:30.

SAT/19

Castro "Fun in Boys' Shorts" (shorts program) 11am. "Fun in Girls' Shorts" (shorts program) 1:30. *Elvis and Madona* 4. *I Killed My Mother* 6:45. *A Marine Story* 9:30.
Roxie *Mississippi Queen* 11am. *On These Shoulders We Stand* 1:30. *Postcard to Daddy* 4. *Hooters* 6:30. "Sex, Leather Jackets, and Hustlers: Andy Warhol Retrospective" 9:30.
Victoria "Trans Francisco" (shorts program) 11am. *The Adonis Factor* 2. "Gay Aesthetics and Iconography in the Films of Andy Warhol" (illustrated talk) 4:15. *Arias With a Twist* 6:30. *The Man Who Loved Yngve* 9:30.

SUN/20

Castro "Dottie's Magic Pockets Live!" 11am. *We Were Here: Voices From the AIDS Years in San Francisco* 1. *The Topp Twins: Untouchable Girls* 3:45. *The Four Faced Liar* 6:30. *The Consul of Sodom* 9:30.
Roxie *Mountains That Take Wing* 11am. "Skinnyfat" (shorts program) 1:45. "Generations: Youth and Elders Making Movies" (shorts program) 4:15. *Bear Nation* 6:45. *Out of the Blue* 9:30.
Victoria *Beyond Gay: The Politics of Pride* 11am. *Paulista* 1:30. "F**king Traditional Values: Queer Women of Color Shorts" (shorts program) 4:15. *William S. Burroughs: The Man Within* 7. *The Queer X Show* 9:30.

MON/21

Castro *Dzi Croquettes* 11am. *Swimming with Lesbians* 2. *Off World* 4. *The Last Summer of La Boyita* 7. *Brotherhood* 9:30.
Roxie *New York Memories* 7. "Are You Krazy?" (shorts program) 9:30.
Victoria *Riot Acts: Flaunting Gender Deviance in Music Performance* 7. *My Normal* 9:30.
Elmwood *The Sea Purple* 7. *Plan B* 9:30.

TUES/22

Castro *The Motionless* 11am. *Sex in an Epidemic* 1:15. *Is It Just Me?* 3:45. *Undertow* 7. *Baby Jane?* 9:45.
Roxie *Gayby* 7. *One Night* 9:30.
Victoria *The Sisters* 7. *Eyes Wide Open* 9:30.
Elmwood *William S. Burroughs: The Man Within* 7. *The Fish Child* 9:30.

OPENING

Bluebeard Writer-director Catherine Breillat returns to her 2001 *Fat Girl*'s motifs of troubled sisterhood and the adolescent female imagination in this stealthy adaptation of Charles Perrault's pathological fairy tale. *Bluebeard*'s parable of murder coiled around marriage resonates rather obviously with Breillat's own signature themes, but she avoids obviousness by serving the punishing logic of Perrault's story chilled. That Breillat is concerned with how the fairy tale is experienced, and specifically the adolescent desires it awakens, is clear from the frame narrative in which two sisters (named autobiographically) ritualistically read "Bluebeard," both of them knowing it (and each other's reactions) by heart. Their dualities mirror those of the sisters trapped inside the story, the younger of whom, prone to romantic fantasies of castles and marooned by her father's death, joins Bluebeard in unholy matrimony. Marie-Catherine (Lola Créton) may be a sprite next to the titular ogre (Dominique Thomas), but never underestimate the appetite of a younger sibling. Breillat's visual style is unassuming in its tableaus, but her mastery of point-of-view and restricted narration brings great insight to the mechanisms of the fairy tale. Créton conjures the younger girl's familiar mix of confidence and innocence with something like joy, while Thomas plays Bluebeard as a tender foil. He appears nearly forlorn when he uncovers his young wife's fateful act of disobedience and realizes he will now and forever carry out the terrible deed we expect of him. A sharp turn provides a different moral than we might expect, and while it's not so self-consciously shocking an ending as *Fat Girl*'s, it inscribes the birth of a storyteller named Catherine with far greater piquancy.(1:20) *Yerba Buena Center for the Arts.* (Goldberg)

Coco Chanel and Igor Stravinsky Revered for the innovative fashion house that set the bar for style and was always knocked off but never cut prices for the real deal (and still sniffs at online clothing sales), Gabrielle "Coco" Chanel gets her second biopic, as an artist on par with composer Igor Stravinsky in this rhapsodically sensuous love letter to an unlikely romance. It opens with the designer and future branding legend (depicted with burning eyes and pantherine mystery by Anna Mouglalis) attending the controversial, riot-starting 1913 premiere of Stravinsky's *The Rite of Spring* in Paris. Recognizing Stravinsky (a viral avant-garde studmuffin in the hands of Mads Mikkelsen, last in deadlocks and warrior face in *Clash of the Titans*) as a simpatico radical spirit, Chanel lends her house to the composer. He comes with considerable baggage: a slew of children and a consumptive wife, Katarina (Elena Morozova). Morozova's performance as the angel-faced earth mother scorned, so blatantly disrespected by the rad lovers madly getting down on the music-room carpet, almost steals the show, but then the house-porn fabulosity of the recreated Chanel villa in Garches — a symbol of their hermetic attraction and shot like a seductive, claustrophobic, black-and-white deco womb — takes over, and we're back in the thick of CoGor's somewhat inexplicable affair once again. (1:55) *Shattuck.* (Chun)

Gravity Was Everywhere Back Then Before it was torn down by a new landowner, multimedia artist Brent Green went to visit the house built by late Kentucky hardware store clerk Leonard Wood — a poor man's Winchester Mystery House, endlessly elaborated with newly knocked-down walls and weird handmade detailing. This obsessive one-man construction effort was commenced as a hopeful "healing machine" for its other resident, his beloved wife Mary, and continued after her death from cancer. Green built his own backyard replica of the house for this experimental first feature, a sort of live-action stop motion movie whose characters like move like puppets in stuttering frame jumps, with animation, dubbed occasional dialogue, crude intertitles, and some gently fantastical imagery adding to its dreamlike aura. Mary (played by Donna K.) makes a curious living breeding and selling wild bird eggs; Leonard (Michael McGinley), among his other callings, composes and records droning minimalist "church music." They met, purportedly, in a car crash. Green's strangle-voiced blank verse narration and filmic folk-art affectations can sometimes make *Gravity* just sit there — certainly it feels longer than its 75 minutes. But it also has an off-center lyricism that in the end serves honorably this story of profound love between two very odd people. The director (who currently has an installation across the street at the Berkeley Art Museum) will appear at this one-night Pacific Film Archive screening. (1:20) *Pacific Film Archive.* (Harvey)

Jonah Hex Josh Brolin and Megan Fox star in this Wild West-set graphic novel adaptation. (1:81) *Elmwood.*

Lovers of Hate Living out of his car after being

CONTINUES ON PAGE 50 ››





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OPENING

CONT››

dumped by Diana (Heather Kafka), perpetually dour Rudy (Chris Doubek) can hardly find a place to take a shower. In stark contrast to his desperate situation, Rudy's brother Paul (Alex Karpovsky) is a successful children's fantasy writer, holed up in a borrowed mansion in Utah to work on his next book. Rudy decides to pay his bro an unwelcome surprise visit, but he arrives just behind Diana, who has come to have a serious chat (and also some sex) with Paul. Still in love with Diana, Rudy skulks unnoticed through the tremendous house, playing vengeful voyeur to the new couple's already rather weird relationship. *Lovers of Hate*'s central trinity are not especially nice people, but neither are any of them evil; writer-director Bryan Poyser balances pity and disgust at their painfully human actions, without necessarily making a case for why we care. (1:33) *Roxie.* (Sam Stander)

The Oath Laura Poitras' disturbing documentary is a portrait of two men closely bound to al Qaeda, though only one is interviewed. That would be Abu Jandal, a husband, father, current Yemen taxi driver, erstwhile jihadist operating from Bosnia to Afghanistan, and former chief bodyguard to Osama bin Laden. The off-camera one is his brother-in-law Salim Hamdan, a Guantanamo Bay prisoner from late 2001 whom he'd recruited as bin Laden's driver-mechanic. Was Salim merely a for-hire worker with no knowledge of the 9/11 conspiracy or other terrorist actions? Was his lengthy imprisonment an example of the War on Terror's flaunting of legal conventions? (After Hamdan won a Supreme Court victory, Congress invented a whole new kind of charge — "material support to terrorism" — to keep him in custody.) These are questions more pondered than answered here. We do, however, get a big close-up dose of Jandal, who laments the harm he might have done his bro-in-law while still counseling young Muslim Yemenites and his own barely-past-toddler son in jihadist righteousness, not excluding justification of killing Western civilians. He comes off as dangerous and charming, a hustler and braggart. Offering further insight into what makes up (or sculpts) a terrorist mindset is a pre-9/11 clip of an elegant, prissy bin Laden — a salt pillar of airless judgment sure he's channeling the intentions of Allah. (1:36) *Lumiere, Shattuck.* (Harvey)

The Sun Behind the Clouds In this doc, the Dalai Lama comments on the 2008 Tibetan demonstrations against Chinese rule. (1:19) *Opera Plaza, Shattuck.*

Toy Story 3 Somehow, it's terrifying that in this installment, the toy-owning kid is heading off to college. (1:49) *Cerrito, Marina.*

Winter's Bone See "True Grit." (1:40) *California, Embarcadero.*

ONGOING

The A-Team (1:57) *Cerrito, 1000 Van Ness, Presidio, SF Center.*

Babies (1:19) *Presidio, Shattuck, Smith Rafael, Sundance Kabuki.*

City Island (1:40) *Shattuck.*

Exit Through the Gift Shop (1:27) *Lumiere, Shattuck, Sundance Kabuki.*

CONTINUES ON PAGE 52 ››

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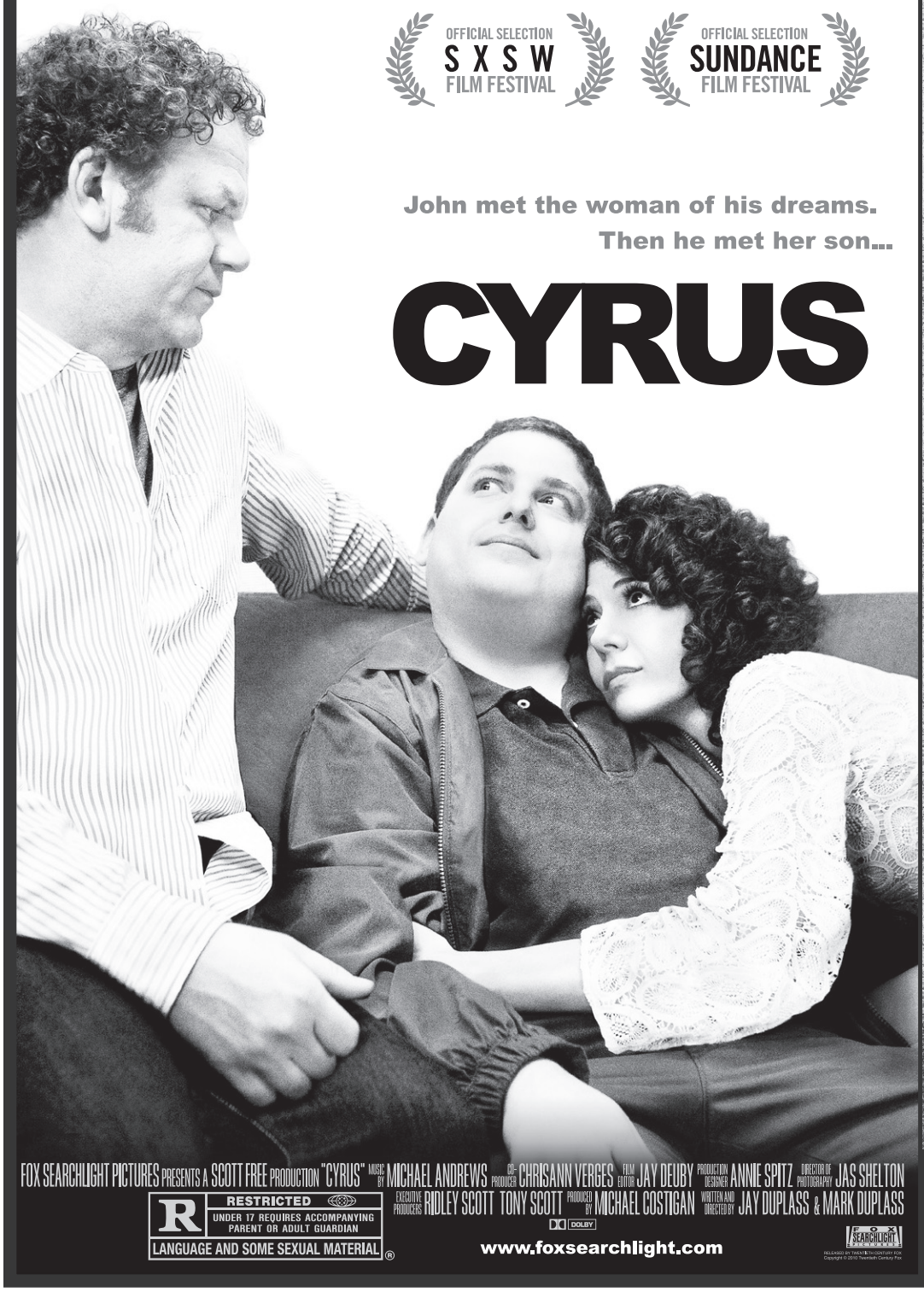
Peter Travers, Rolling Stone

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OPENING

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The Father of My Children (1:50) *Opera Plaza.*
The Full Picture (1:20) *Roxie.*
Get Him to the Greek (1:49) *Empire, Four Star, 1000 Van Ness, Presidio, SF Center, Shattuck, Sundance Kabuki.*
The Girl With the Dragon Tattoo (2:32) *Clay, Piedmont, Shattuck, Smith Rafael.*
Harry Brown (1:42) *Four Star.*
Holy Rollers (1:29) *Lumiere, Shattuck.*
Iron Man 2 (2:05) *California, 1000 Van Ness, Sundance Kabuki.*
Joan Rivers: A Piece of Work (1:24) *Bridge, Embarcadero.*
The Karate Kid (2:20) *SF Center, Sundance Kabuki.*
Killers (1:40) *1000 Van Ness.*
Letters to Juliet (1:46) *SF Center.*
Looking for Eric (1:57) *Smith Rafael.*
Marmaduke (1:27) *1000 Van Ness.*
Micmacs (1:44) *Embarcadero, Shattuck, Smith Rafael.*
La Mission (1:57) *Four Star, Opera Plaza.*
Ondine (1:43) *Albany, Piedmont, Opera Plaza.*
Please Give (1:30) *Elmwood, Lumiere, Piedmont.*
Prince of Persia: The Sands of Time (2:10) *California, 1000 Van Ness, Sundance Kabuki.*
Robin Hood (2:20) *1000 Van Ness.*
The Secret in Their Eyes (2:07) *Albany, Embarcadero.*
Sex and the City 2 (2:24) *Castro, Empire, Marina, 1000 Van Ness, Presidio, SF Center, Shattuck, Sundance Kabuki.*
Shrek Forever After 3D *(1:33) 1000 Van Ness.*
Solitary Man (1:30) *Empire, Piedmont, Shattuck, Sundance Kabuki.*
Splice (1:45) *1000 Van Ness, Sundance Kabuki.*
Touching Home (1:48) *Smith Rafael.*
Women Without Men (1:35) *Elmwood.* SFBG



Ken (Michael Keaton) and Barbie (Jodi Benson) are among the new faces in *Toy Story 3*, out Fri/18. | PHOTO COURTESY OF DISNEY/PIXAR.

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes.

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Lumiere California/Polk. 267-4893.
Marina Theatre 2149 Chestnut. www.lntsf.com/marina_theatre
Metreon Fourth St/Mission. 1-800-FANDANGO.
Metro Union/Webster. 931-1685.
1000 Van Ness 1000 Van Ness. 1-800-231-3307.
Opera Plaza Van Ness/Golden Gate. 267-4893.
Presidio 2340 Chestnut. 776-2388.
SF Centre Mission between Fourth and Fifth sts. 538-8422.
Stonestown 19th Ave/Winston. 221-8182.
Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.
Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.
Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

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AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.
California Kittredge/Shattuck, Berk. (510) 464-5980.
Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.
Emery Bay 6330 Christie, Emeryville. (510) 420-0107.
Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.
Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.
UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. SFBG



Bong Joon-ho's 2006 sea monster fable *The Host* plays the Pacific Film Archive Fri/18.

Schedules are for Wed/16–Tues/22 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.
ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. $5-6. "OpenScreening," Thurs, 8. For participation information, email ataopenscreening@atasite.org. Top of the Food Chain (Paisz), Fri, 8.

CAFÉ OF THE DEAD 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. $8-13. **Sex and the City 2** (King, 2010), Wed, call for times. San Francisco International LGBT Film Festival, June 17-27. See film listings.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. $6.50-10.25. **Babies** (Balmès, 2010), call for dates and times. **The Girl With the Dragon Tattoo** (Oplev, 2009), call for dates and times. **Looking for Eric** (Loach, 2010), call for dates and times. **Micmacs** (Jeunet, 2010), call for dates and times. **Touching Home** (Miller and Miller, 2009), call for dates and times.

CONTEMPORARY JEWISH MUSEUM 736 Mission, SF; (415) 655-7800, info@thecjm.org. Free with museum admission ($8-10). **Sixty Six** (Weiland, Nelson), Wed, 7:30.

JACK LONDON SQUARE PAVILION THEATER 98 Broadway, Oakl; www.oakuff.org. Free. "Oakland Underground Film Festival: Leading Local Talent Local Shorts Showcase," Fri, 7:30.

ODDBALL FILMS 275 Capp, SF; (415) 558-8117, info@oddballfilms.com (RSVP required as space is limited). $5-10. "Oddball Wants Children: A Matinee of Accidental Edutainment for Kids and their Adults," Sat, 3 (kid-friendly matinee), 8.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. $5.50-9.50. **Gravity Was Everywhere Back Then** (Green, 2010), Wed, 7:30. "Akira Kurosawa Centennial:" **The Lower Depths** (1957), Thurs, 7; **The Bad Sleep Well** (1960), Sat, 6:30; **Ikiru** (1952), Sun, 7:15. "Tales from the Golden Age: Recent Romanian Cinema:" **Police, Adjective** (Porumboiu, 2009), Fri, 7 and Sun, 5. "Brought to Light: Recent Acquisitions to the PFA Collection:" **The Host** (Bong, 2006), Fri, 9:15; **Payday** (Duke, 1972), Sat, 9:15.

RED POPPY ART HOUSE 2698 Folsom, SF; www.redpoppyarthouse.org. $10-15. "Mission Ear and Eye," live film music by Lisa Mezzacappa and Nightshade, plus music by Katy Stephan, Adam Shulman, and the Holly Martins, and live film projection by Alfonso Alvarez, Fri, 9.

RED VIC 1727 Haight, SF; (415) 668-3994. $6-10. **Mother** (Bong, 2010), Wed-Thurs, 7, 9:35 (also Wed, 2). **The Runaways** (Sigismondi, 2010), Fri-Sat, 7:15, 9:30 (also Sat, 2). **Smoked (The Movie)**, Sat, 4:20. **Oceans** (Perrin and Cluzand, 2010), Sun-Mon, 7:15, 9:25 (also Sun, 2). **No One Knows About Persian Cats** (Ghobadi, 2009), June 22-23, 7:15, 9:25 (also June 23, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. Free-$10.75. **The Full Picture** (Bowden, 2008), Wed-Thurs, 7, 8:45. "San Francisco United Film Festival," narrative and documentary films, Wed-Thurs.

"TEMESCAL STREET CINEMA" 49th St at Telegraph, Oakl; www.temescalstreetcinema.com. Free. **Pelada** (Fergusson, Boughen, Oxenham, and White, 2010), Thurs, 8. With free popcorn and live music.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. $6-8. **Bluebeard** (Breillat, 2009), Thurs-Sat, 7:30; Sun, 2. SFBG

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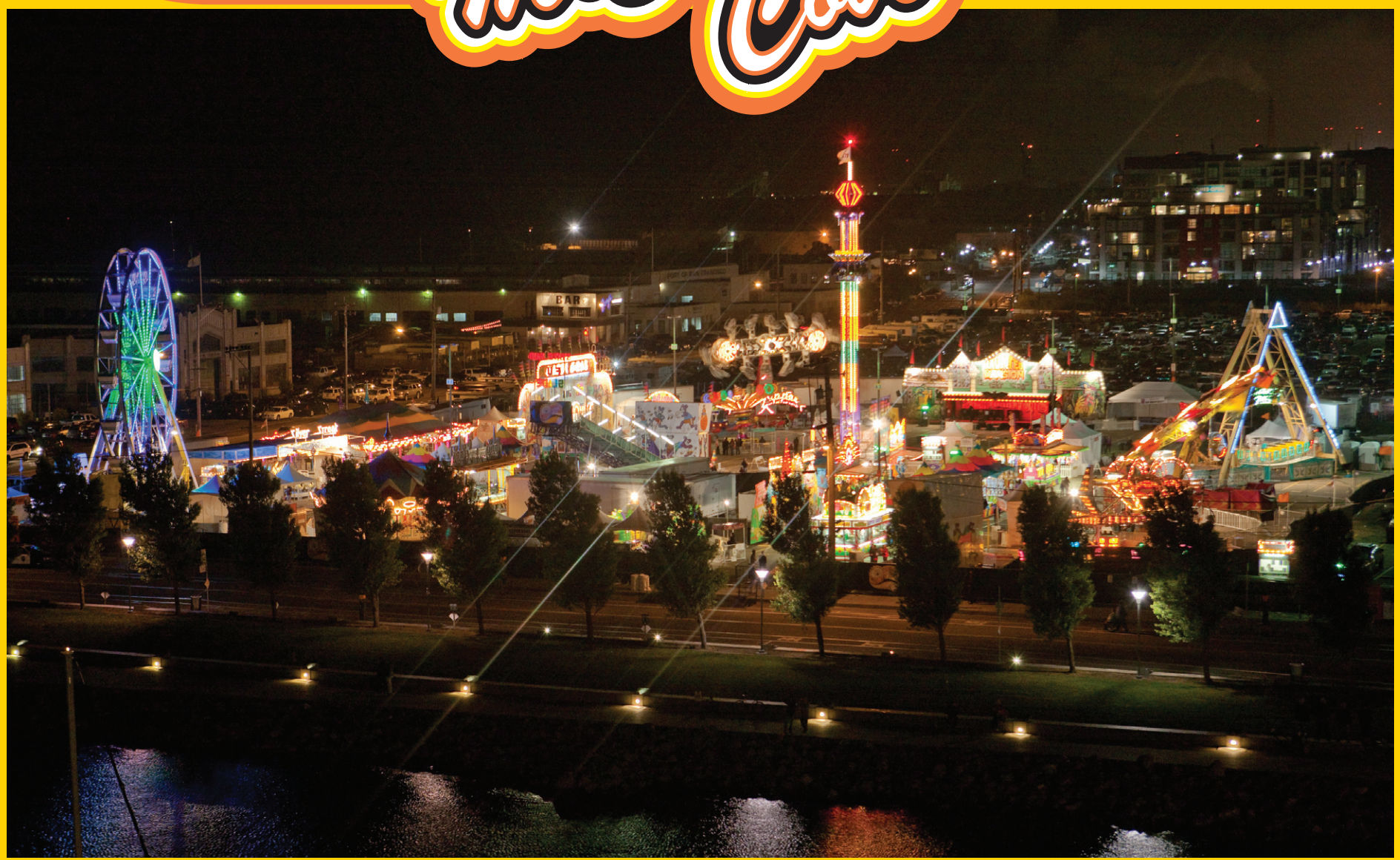
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› legal notices

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT The registrant listed below have abandoned the use of the fictitious business name **Darwin Cafe** , 212 Ritch St San Francisco, CA 94107. The fictitious business name was filed in the County of San Francisco under File# A-0312949-00 on: 7/9/2008. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Christopher Burnett 60 E Carmel Valley Rd Carmel Valley CA 98262. This business was conducted by an individual. Signed Christopher Burnett. Dated: July 9, 2008, Susanna Chin, Deputy County Clerk. **#113136. June 16, 23, 30 and July 7, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0327511-00 The following person is doing business as **Gobba Gobba Hey Gobs**, 3990 Folsom St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Steven P Gdula. This statement was filed by Jennifer Wong on May 3, 2010. **#113118. May 26, June 2, 9 and 16, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0328145-00 The following person is doing business as **Yakiniq**, 1640 Post St San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/1/10. Signed Daeho Hwang. This statement was filed by Magdalena Zevallos on June 1, 2010. **#113126. June 9, 16, 23 and 30, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0328186-00 The following person is doing business as **Shykat**, 1450 Cayuga Ave San Francisco, CA 94112. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 6/2/10. Signed Jonathan Jaochico. This statement was filed by Jennifer Wong on June 2, 2010. **#113128. June 9, 16, 23 and 30, 2010**

SUMMONS (Citacion Judicial) CASE NUMBER: (Numero del Caso): CGC-10-497596, NOTICE TO DEFENDANTS: (Aviso Al Demandado): W.B. COYLE, SPOTLIGHT PROPERTIES LLC, CAROL POSHEPNY and DOES 1-20 YOU ARE BEING SUED BY PLAINTIFF: (Lo Esta Demandando El Demandante): REN… LA MAR You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demendante. Una carta o una ilamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas infomacion en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/selfhelp/espanol/), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentacion, pida ai secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su repuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueido, dinero y bienes sin mas advertencia. Hay otros requisitos legales. Es recommendable que ilame a un abogado immediatamente. Si no conoce a un abogado, puede ilamar a un servicio de remision a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/), o poniendose en contacto con la corte o el colegio de abogados locales. The name and address of this court is: (El nombre y direccion de la corte es): 400 McAllister Street, San Francisco, CA. The name, address, and telephone number of plaintiffis attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefone del abogado del demandante, o del demandnate que no tiene abogado, es): Crow & Rose, Attorneys at Law, 605 Market Street, Suite 400, San Francisco, CA 94105, (415) 552-9060 Date: (Fecha): MAR 09, 2010. CLERK OF THE COURT, Clerk, by (Secretario), D. STEPPE, Deputy (Adjunto). (For proof of service of this summons, use Proof of Service of Summons, (POS-010)). (Para prueba de entrega de esta citation use el formulario Proof of Servie of Summons, (POS-1010)). STATEMENT OF DAMAGES (Personal Injury or Wrongful Death) Case number: CGC-10-497596 Attorney or party without attorney: Dave Crow (SBN 212944) Crow & Rose, Attorneys at Law 605 Market St, Suite 400 San Francisco, CA 94105. Attorney For: REN… LA MAR. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister Street, San Francisco, CA 94102. PLAINTIFF: REN… LA MAR. DEFENDANT: Spotlight Properties, W.B. Coyle, et al. Plaintiff: REN… LA MAR seeks damages in the above-entitled action, as follows: 1. General damages: a. Pain, suffering, and inconvenience $50,000.00. b. Emotional distress $50,000.00. e. Other (specify) Contract Damages $2,370.00 2. Special damages: a. Medical expenses (to date): $35,000.00. e. Property damage $1000.00. i. Other (specify) Violation of San Francisco Rent Ordinence section 37.10B $300,000.00. j. Other (specify) Wrongful Eviction (R.O §37.9[f]) (Castillo v. Friedman) $360,000x3 $1,080,000.00. k. Other (specify) Moving Costs $2,000.00. l. other (specify) Constructive Eviction Damages $360,000.00. 3. Punitive damages: Plaintiff reserves the right to seek punitive damages in the amount of $200,000.00 when pursuing a judgement in the suit filed against you. Date: May 28, 2010 By: Dave Crow. **June 9, 16, 23 and 30, 2010. L#113122**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0327528-00 The following person is doing business as **My Father's Kitchen LLC**, 1655 Divisadero St San Francisco, CA 94115. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 4/14/10. Signed Wendy Trinh. This statement was filed by Mariedyne L. Argente on May 3, 2010. **#113115. May 26, June 2, 9 and 16, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0327828-00 The following person is doing business as **Saiwaii Ramen**, 2240 Irving St San Francisco, CA 94122. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 5/17/10. Signed Calvin Fok. This statement was filed by Alan Wong on May 17, 2010. **#113117. May 26, June 2, 9 and 16, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0327925-00 The following person is doing business as **Sabor Curbside Grill**, 1998 Market St San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Carlos A. Nunez. This statement was filed by Jennifer Wong on May 21, 2010. **#113119. May 26, June 2, 9 and 16, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0327996-00 The following person is doing business as **Calliope Dance Studio**, 1414 Castro St San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Rosana Barragan. This statement was filed by Susanna Chin on May 25, 2010. **#113120. June 2, 9, 16 and 23, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0328101-00 The following person is doing business as **Big Lantern Inc**, 3170 16th St San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 5/1/05. Signed Wendy Lai Yee. This statement was filed by Nory Hanson on May 28, 2010. **#113123. June 9, 16, 23 and 30, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0328114-00 The following person is doing business as **Dismal Things**, 2250 Jerrold Ave Unit 11 San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/10/10. Signed Matthew Messner. This statement was filed by Jennifer Wong on May 28, 2010. **#113121. June 2, 9, 16 and 23, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0328125-00 The following person is doing business as **Amarcord Fine Decorative Arts**, 16 Guerrero St San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/08. Signed Andrew M Reid. This statement was filed by Magdalena Zevallos on June 1, 2010. **#113125. June 9, 16, 23 and 30, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0328187-00 The following person is doing business as **Jade Boutique Hair Salon**, 660 Market St Suite 205 San Francisco, CA 94104. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/3/10. Signed Stephanie Tu. This statement was filed by Mariedyne L. Argente on June 3, 2010. **#113124. June 9, 16, 23 and 30, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0328236-00 The following person is doing business as **PL Printing**, 825 Van Ness Ave Suite 501 San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Binh Y. H. Lieu. This statement was filed by Jennifer Wong on June 4, 2010. **#113127. June 9, 16, 23 and 30, 2010**

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0328243-00 The following person is doing business as **Light Rail Studios**, 672 Toland Pl San Francisco, CA 94124. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Nicolas Dumitriu. This statement was filed by Mariedyne L. Argente on June 4, 2010. **#113130. June 16, 23, 30 and July 7, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0328269-00 The following person is doing business as **Greenhouse Cafe**, 329 W. Portal Ave San Francisco, CA 94127. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 6/6/10. Signed Sam Rehman. This statement was filed by Magdalena Zevallos on June 7, 2010. **#113129. June 16, 23, 30 and July 7, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0328306-00 The following person is doing business as **Cress Carpentry**, 3288 21st St #21 San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Hudson Cress. This statement was filed by Maribel Jaldon on June 9, 2010. **#113131. June 16, 23, 30 and July 7, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0328367-00 The following person is doing business as **BulletProof Cosmetics**, 1825 McAllister St San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/11/10. Signed Anna Q. Crowley. This statement was filed by Magdalena Zevallos on June 11, 2010. **#113132. June 16, 23, 30 and July 7, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0328392-00 The following person is doing business as **Kitchen Table Consulting**, 3129 22nd St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jennifer R Dalton. This statement was filed by Jennifer Wong on June 14, 2010. **#113134. June 16, 23, 30 and July 7, 2010**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0328399-00 The following person is doing business as **Darwin Cafe**, 212 Ritch St San Francisco, CA 94107. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Christopher Burnett. This statement was filed by Susanna Chin on June 14, 2010. **#113135. June 16, 23, 30 and July 7, 2010**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES Date of Filing Application: **June 7, 2010**. To Whom It May Concern: The name of the applicant is: **Southern Pacific Brewing LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 620 Treat Ave, San Francisco, CA 94110. Type of License Applied for: **23 - Small Beer Manufacturer, 75 - On-Sale General Brew-Pub. Publication dates: June 16, 23 and 30, 2010 L#113133**

SUMMONS CASE NUMBER: CGC-09-494532, NOTICE TO DEFENDANTS: **ALEX BALTER, and DOES 1 TO 10** YOU ARE BEING SUED BY PLAINTIFF: **CAPITAL ONE BANK (USA) N.A.** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of this court is: **Superior Court of California, County of San Francisco Civic Center Courthouse, 400 McAllister Street Room 103, San Francisco, CA 94102** The name, address, and telephone number of plaintiffis attorney, or plaintiff without an attorney, is: **Legal Recovery Law Offices, Inc; Mark D. Walsh Bar #206059 5030 Camino de la Siesta Ste 340 San Diego, CA 92108** Date: NOV 17, 2009. Gordon Park-Li, Clerk, by D. STEPPE, Deputy. **Publishing dates: May 26, June 2, 9 and 16, 2010. L#113114**

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JUNE 16-22

ARIES

March 21-April 19
Change for change's sake just shakes things up instead of improving them for reals. Get serious about what you intend to create in your life before you get carried away. Assess your environment before you act out.

TAURUS

April 20-May 20
Resist all temptations to be a throwback and do what worked best in the past. The tried-and-true has its place, but now is the time for innovation. Be open to ways that are more in keeping with who and what you've become.

GEMINI

May 21-June 21
Rushing around with great ideas works wonders when you feel awesome, but when you're energy wanes can just make you overwhelmed and burdened. Solid foundations trump brilliant theories this week.

CANCER

June 22-July 22
Anxiety and nervousness is a problem, but the problem is all in your head. Get clear about what you are tripping on so that you don't make mountains out of molehills. Be brave enough to look at your worries this week.

LEO

July 23-Aug. 22
Living in the moment is fabulous, but it doesn't absolve you of the need to come up with strategies for your future. Figure out what you require to flow with your circumstances — that's how you can get what you want.

VIRGO

Aug. 23-Sept. 22
Get set to start something new! Whether you are beginning a new enterprise or quitting a habit, this is an excellent time to initiate new activity. Tie up loose ends and then turn your attention toward the future.

LIBRA

Sept. 23-Oct. 22
Strike while iron is moderately warm. Approach actions and people with passion, but not so much passion that you compromise your reason. Strive for that elusive balance your sign is known for.

SCORPIO

Oct. 23-Nov. 21
Getting healthy in an unhealthy situation produces all kinds of drama. Not all drama is bad, though! Be willing to be the most centered, genuine version of yourself that you can be, even if that upsets the folks around you.

SAGITTARIUS

Nov. 22-Dec. 21
Being a bossy boss is not the same thing as having healthy boundaries, Sag. If you aren't honest and direct with yourself about your needs, how can you assert them in a way that gets them met? (FYI: ya can't.)

CAPRICORN

Dec. 22-Jan. 19
If you can overcome your worrywartish tendencies, you'll go far! The details aren't half as important as you think they are, Cap. Pursue inner steadiness as you traverse rocky emo ground this week.

AQUARIUS

Jan. 20-Feb. 18
Change in the air, and it's hard to know if it's the kind you can trust. Being an easy rider is hot, but it's not the best strategy right now. Gather your clarity and reflect on if you dig where you're taking your life.

PISCES

Feb. 19-March 20
Don't try to fix stuff from your worried place. Find a quiet corner and nurture your innards so you can see things with a more resilient perspective. Harried is as harried does!

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 15 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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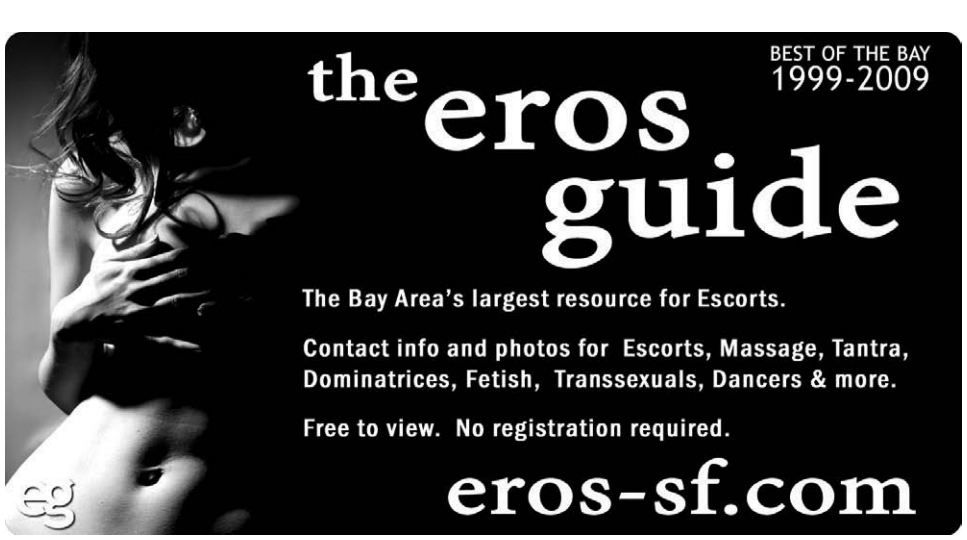


























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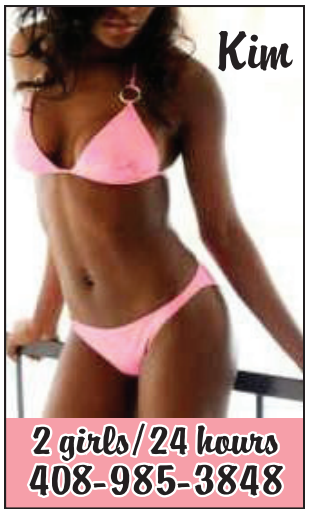














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Yikes!

By Andrea Nemerson
andrea@mail.altsexcolumn.com

Andrea Nemerson is off this week, so we are reprising this column on two frequently-occuring questions.

Dear Andrea:
I am a good-looking 26-year-old male. I'm very fond of scat play with females. I always used to play with my own scat, but I always wish some female would share scat play with me. Can you help me with that?
Love,
Scatman Wannabe

Dear Man:
Probably not.

I was changing the baby this morning when she started to whimper and fuss.
"What's the matter," I asked her, "Don't like poop?"
"No," she said firmly. "Don' yike it."

Let's be honest; I don't yike it either. The truth is, hardly anybody does yike it, and of those, most appear to be men. So every six months I get some variant of your question and every year or so I answer it. Like this: "Chances are you're S.O.L." As with many other rare, widely despised subspecialties, this is the sort of thing you're probably going to have to pay for.
Love,
Andrea

Dear Andrea:
My boyfriend says his old girlfriend used to let him pee on her. I'm wondering why, and also if it's really safe. He says it's sterile. Is it really? And what's the deal with this?
Love,
Not Sure About This

Dear Sure:
I can't answer "why" without knowing more about what the boyfriend and the ex were up to. You can piss on somebody with much sneering and attitude and be all dominant about it, but two people can also just kind of play with pee because it's there, with no greater meaning. You can splash it around, or aim it, or drink it/make somebody else drink it, but no way to tell which they were doing without more info.

On the subject of drinking it, though, it really is pretty clean, although I hesitate to use the word "sterile" since I'm a stickler and anything that has touched the outside of somebody's body is going to pick up some "body ash" or dust or something. Plus, there are many reasons that a spare blood cell or so might be floating around in there. But basically, pee is remarkably clean.

Social taboos aside, it's pretty innocuous. The taboos are there, though, so in a way pee is a cheap thrill: it feels really dirty without being any dirtier, really, than a glass of drinking water, and in many cases cleaner. The big thrill/low actual disgustingness quotient explains its relative popularity among "weird sex" types. It's weird but not that weird.

None of this means that you have to let him pee on you. You're going to want to ask what exactly he and the ex were up to, what he got out of it, and, if possible, what she got out of it. As long as he's willing to drop it if you're not into it, what the heck? Maybe you'll yike it, maybe you won't.
Love,
Andrea

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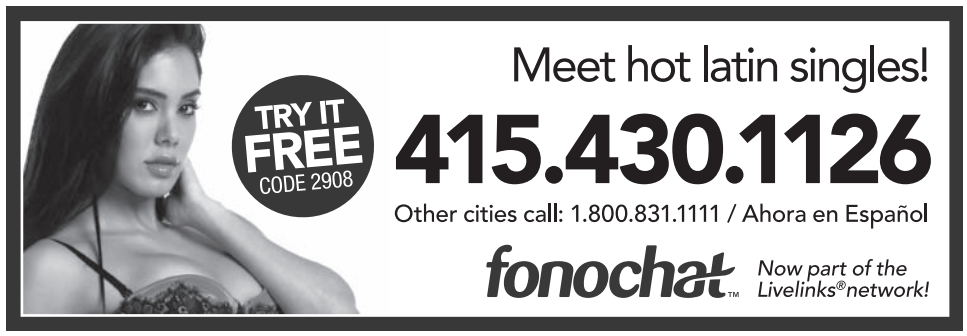
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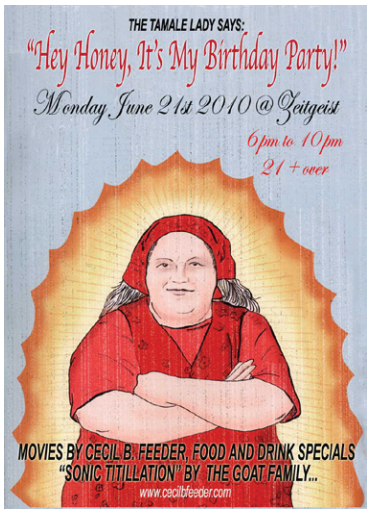
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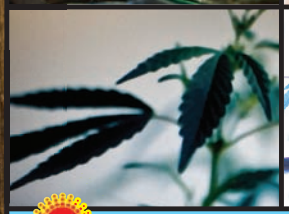

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